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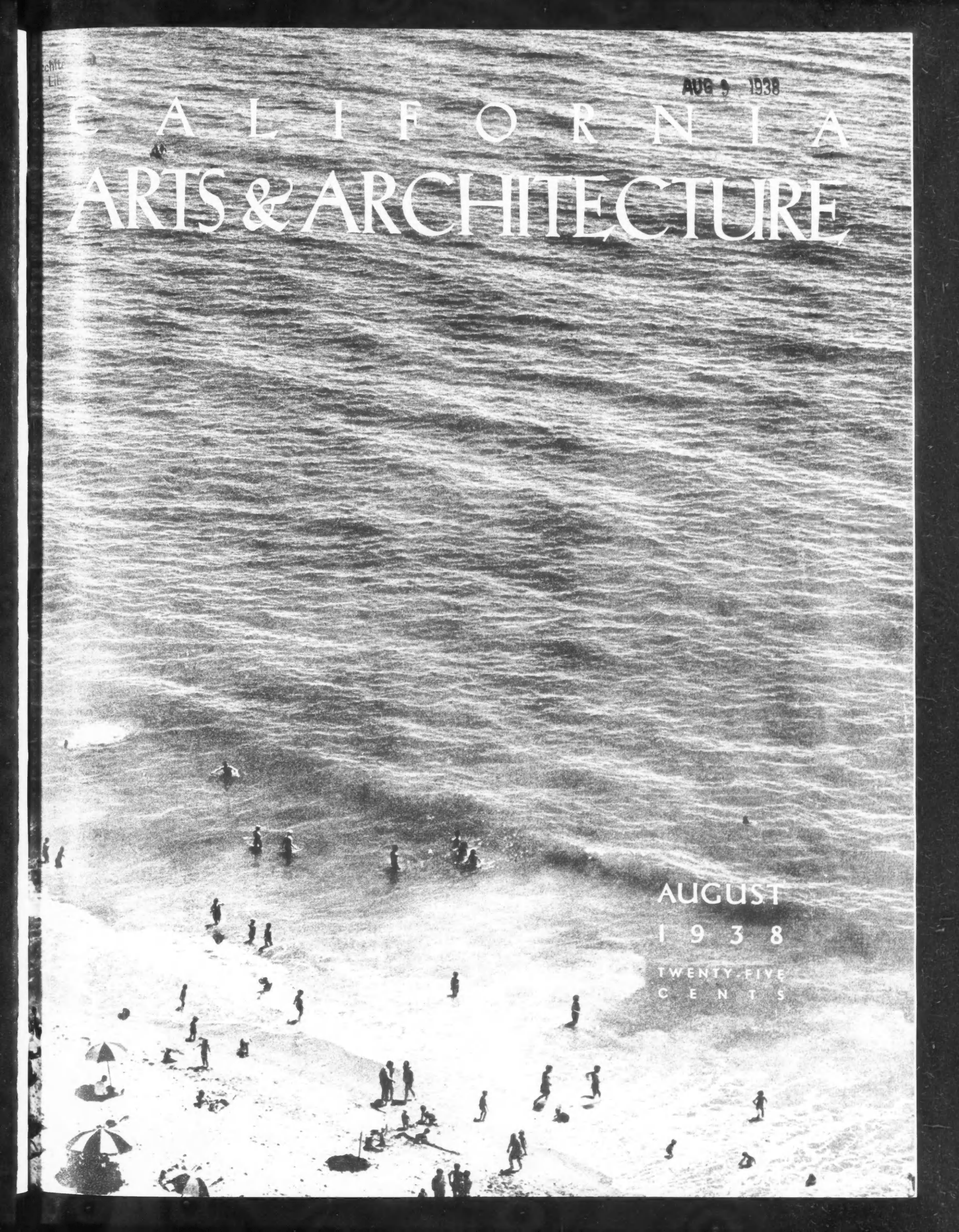
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EDITORIAL

THE outstanding feature of commercial transactions today is salesmanship; the world is sold, it doesn't buy. In so far as the system produces jobs it doubtless helps the human race in its search for livelihood, yes, at the expense of those other two branches of the race—the producer and the consumer. These are incontrovertible facts outside our jurisdiction, and we leave them to the sociologist. It is in the interest and the protection of the buyer that this is written.

Our system of competition has its faults in pitting man against man, neighbor against neighbor; and yet it may be that this is a benefit in that it keeps our minds active and alert in all our transactions, and that is just the difficulty. How many of the buying public are not susceptible to that other active and alert mind—the salesman? This is not as extraneous to the subject of architecture as it might seem. Primarily the architect is not a salesman, though unfortunately in all professions salesmanship methods will creep in and the more intensive is quite possibly the more unscrupulous. In the purchase of a home already built and ready for occupancy, the buyer has before him in plain sight what he buys and he knows before he spends a dime the amount of money required—a plain take-it-or-leave-it proposition. What he doesn't see, doesn't worry him; he is buying a house, not a complicated piece of construction. On the other hand, the man who desires to build a house knows very little of what the final results will be except the amount of money he desires to spend, and probably he only *thinks* he knows that. His knowledge is based on what he has seen already built and the cost as given him by some friend or maybe some super-salesman, which to say the least is apt to be misleading. However, with so little knowledge, and so great a desire, he goes ahead, buys a lot, gets hold of a set of blueprints, possibly by purchase or maybe some prints of a friend with some few changes that the builder can adjust as he goes along, makes a contract for a stipulated amount, and is feeling fine having saved an architect's fee. And, oh, the headaches! This, of course, is an extreme case. Not all owners use so little discretion, and even though he selects an architect and proceeds along fixed and stereotyped lines, he still is liable to headaches.

Two examples in our personal knowledge will suffice: A woman, left a widow, with a house and fifteen hundred dollars, wishes to remodel into a duplex for a living income. Half finished an additional thousand dollars was needed; completed another thousand dollars in liens due to unpaid bills. She had an architect. The man must have been either supremely incompetent or a plain crook.

The other instance, a house built from a set of prints furnished by the builder purchased from an architect. Of the headaches during construction we know nothing, but here's the point—when ready for electricity, the nearest available was four hundred and fifty dollars away.

And the answer: Get all the available information from the real estate salesman; get a lot survey showing all utilities; insist on the architect's making a complete contract budget showing all the costs submitted by a reliable contractor ready to sign for the amount stipulated; and above all select your architect with discretion.

THE bulldogmatic Britisher feels, and when asked will clearly say so, that "Home, Sweet Home" applies only to the "tight little, right little isle." Recently the London *News-Chronicle* asked itself, "In what country does domestic architecture reach nearest to perfection?" To which it answered succinctly, "In Britain."

The New Dealers have been impressed with this attitude and with the really remarkable growth of housing projects over there. Not only have numerous committees been sent to study their methods,

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles
Representatives: Edw. S. Townsend, Russ Bldg., San Francisco; Wm. A. Wilson, 415 Lexington Ave., New York

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Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

but many English experts have come over here to lecture. Not least of these was Sir Harold Bellman, managing director of England's largest building society. In an article in the *F. H. L. B. Review*, based on Sir Harold's talk, England's housing achievements are summarized. Some of the pertinent facts are that many of the low and middle-incomes, formerly renters, now own their own homes; due to relatively stable wages and the decline in living costs, and to the desire of every Englishman to 'ave 'is own 'ome. Building societies are extremely active over there. Interest rates are low and down payments in many instances amount to no more than five per cent. Naturally, these houses are not elaborate. Costing in the neighborhood of \$3,000 they consist of three bedrooms, living room, kitchen and bath; basements, refriger-

ation, and closets belong to a higher standard of living. They do, however, have their little garden, without which any Britisher would be lost. The housing output has increased enormously since 1931, and the main virtue of the movement is the clearing of slum districts and crowded apartments.

Building in England is under strict government control; housing in rural sections is limited to eight units per acre, and twelve in the city. They are in most cases, however, two family residences. Another factor in the low cost of housing in England is that labor amounts to not more than thirty-five per cent, which is considerably lower than in the United States. Also, labor is divided into skilled and unskilled. Unskilled wage is only seventy-five per cent of the skilled.

(Continued on Page 40)

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CENTINELA DAYS, the annual fiesta at Inglewood, is enjoyed the first week in August. Al fresco luncheons, dramatic presentations, parades, including the pioneer parade of horse-drawn vehicles and floats, fill the days, August 1-6.

OLD SPANISH DAYS are again recreated in Santa Barbara, opening with the reception at the Old Mission the evening of August 10, and continuing to midnight of Saturday, August 13. The famous "Historic Parade" is seen Thursday afternoon, in which are entered many of California's finest horses, the saddles and bridles ornamented with hand-wrought silver. The Santa Barbara County Bowl is the setting for the historical pageant each evening, and a play is given at the Lobero Theater.

THE TOURNAMENT OF LIGHTS is held again on the waters of Newport-Balboa, Saturday evening, August 20, at high tide and the full of the moon. Joseph Allan Beek is responsible for the idea of presenting a moonlight water carnival, a pageant of decorated boats, and each year gives the festival his personal attention. The affair is non-commercial, conducted on a Corinthian basis, and the entries are international, state-wide and local. Major trophies are offered as well as special prizes.

THE MISSION FIESTA at Carmel, August 4 to 7, is planned to aid in the restoration of Carmel Mission, and it also commemorates the 154th anniversary of Father Serra's death. The program of the days is filled with unique features, an opening event is the horse show at Del Monte, accompanied by luncheons and followed by dinner-dances.

A FASHION SHOW and tea replaces the usual San Mateo County Horse Show at the Menlo Circus Club, Atherton, August 27. The function is staged by the Woodside-Atherton Auxiliary of the Stanford Convalescent Home to raise funds for the home, and will be followed by a dance and midnight supper for the members of the two Auxiliaries.

FESTIVAL OF ARTS at Laguna continues through August 9, including not only the Pageant of the Masters, living reproductions of famous paintings and pieces of sculpture, but musicals, stage productions and dance numbers. Booths display the crafts for which Laguna is famous.

VENTURA entertains, August 1-21, with a "Jubilista."

SONOMA COUNTY FAIR AND HORSE SHOW is held at Santa Rosa, August 9-14. The program includes five days of running and harness races; an accredited American Kennel Club show; nightly horse shows; model airplane flights. Recognized as one of California's leading agricultural and livestock expositions the exhibits are typical of a genuine "farmer's fair."

LASSEN COUNTY Livestock Show and Rodeo is held at Susanville, August 25-28. In addition to the regular stock show and rodeo events there will be parades and various forms of entertainment.

THE INTER-TRIBAL INDIAN CEREMONIAL at Gallup, New Mexico, may be seen August 24-26. This ceremonial is the largest Indian presentation in the country, more than thirty tribes participate, with probably seven thousand Indians entering.

SUTTER CREEK holds the annual Gold Rush celebration, August 13-14, recalling old mining days on the Mother Lode. The first day includes a hard rock drilling contest, a tug-of-war, with a Spanish pageant in the evening, followed by a ball. A parade, rodeo and barbecue marks the second day.

HOLLISTER announces the San Benito County Saddle Horse Show and Rodeo, August 18-20.

AT OCEANSIDE the "Days of San Luis Rey" is commemorated through a fiesta and rodeo, August 30.

WEST RIVERSIDE holds a Harvest Festival, August 26-28.



Interesting undergrowth characterizes the mountain slopes of California, and on the trail to Mt. Wilson the old pines whisper to a weary hiker of rest. This rambling, twisting trail provides terrestrial views that the visitor may later compare with the aspects of the Milky Way and the close-up of the attendant stars, as disclosed by the giant telescope which crowns the heights.

TRAILS BEGIN AND CLOTHES END

By ELLEN LEECH

NO MATTER how you set your compass in California, to follow it is to find yourself in a good vacation spot, east, west, north or south. Of course, if the reservations include the Golden Jubilee at Coronado, the Old Spanish Days Fiesta at Santa Barbara, or the Tournament of Lights at Newport it might prove a bit disconcerting to arrive on the slopes of Mt. Shasta with summer skiing in full swing. In any event avoid checking the luggage with one compass and the human element with another, since the twain must definitely meet to form a pleasant coalition for the vacation.

Plans have their merits, there is a certain charm in resting comfortably under a spreading oak, reading time tables, investigating sailing or flying dates, and consulting auto maps. Anticipation plays a part. But it is possible to have a good vacation with little advance notice. California is crisscrossed with highways, good, wide, smooth roads leading to all manner of open spaces. To an impressive extent both height and depth may be included within a short period, since in a week's time both Mt. Whitney, claiming the highest altitude in the United States, and Lake Tahoe, the second largest mountain lake in the world and with unplumbed depths, may be visited.

Keeping pace with nature in the variety of her offerings, never losing step, are the costume designers. The outdoor clothes are a boon and a benison, things to be lived in from dawn to dark. No matter what route is selected sports fill the days, while at night there is always dancing at the hotels, taverns and inns. For cool summer evenings there is no more charming addition to a frock than a knitted Angora, seemingly no more than a puff of cloud, but adorably comforting against a chilly breeze. Then there is a short short-waisted sweater to be used indoors with either day or evening clothes. Also in knits is a boxey Cardigan, hanging straight in the back and with four patch pockets.

A visit to Yosemite may seem an old story, and the valley a crowded spot to a "get away from it all" aspirant, but it has an ever increasing appeal to an old habitué. The late summer in the park has the advantage of offering visits to the higher places, blocked by snow in the spring. For riding these trails a cool outfit is provided in the new checked riding coat, simulating tweed but in reality cotton, beautifully cut and tailored. In less strenuous hours cotton may again be selected in the printed calico suits, in a rugged red and blue, or terry cloth and sharkskin may be utilized for the shorts-shirt-skirt outfit.

Catalina poignantly evokes for the oldsters the flavor of an enchanted past while it also draws the younger members of the family by all the sports available. The glass-bottomed boats are there, but so is the aquaplane race to the mainland. Trails for hikers still lead into the hills, and there are innumerable bays and inlets for swimming, surf bathing and the launching of small craft. For these outdoor days new sun glasses are in order; these are warranted to filter out not only the sun's glare but its burn. For

(Continued on Page 35)

STATE FAIR at Sacramento, one of the most successful events in fair circles, opens September 2, and continues through September 11. The Fair always includes a horse show at the finest and many entertaining features.

SPANISH VILLAGE ART CENTER, Balboa Park, San Diego, presents the second annual Art Fiesta, September 1-5. The exhibit in the main gallery is open to all artists of southern California. Three cash prizes will be awarded, in oil, in water color or pastel, and in sculpture. R. Wendell Hastings has written an historical play for the Fiesta, depicting historical incidents in the life of El Greco, the great Spanish painter. Talented entertainment continues throughout the fiesta. Studios hold open house.

ANNUAL NAVY RELIEF CARNIVAL is held at the Marine Base, San Diego, August 18-19-20. Brig-General James J. Meade, commander of the marine base, is general chairman. Mrs. Thomas S. Clarke, wife of Colonel Clarke, with a group of navy and marine juniors, is assisting. The concessions include a Parisian sidewalk cafe.

SCRIPPS MEMORIAL HOSPITAL AUXILIARY gives a garden fete at the La Jolla Women's Club, August 4.

SAN JOAQUIN COUNTY FAIR is held at Stockton, August 19-27, and includes an eight-day race meeting, excluding Sunday, August 21.

DOWNEY invites every city and community in Los Angeles County to participate in the Recreation Days celebration to be held there, September 9-10. A program of swimming events and a water carnival mark the dedication of the swimming pool at the park.

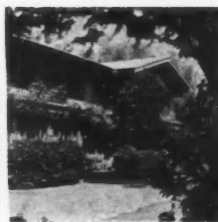
SANTA CATALINA ISLAND announces the fourth annual aquaplane race from the island to the mainland, August 7. The race is held on a forty-four-mile course and is described as being the "only California-owned sport," and one which in four years has become a national event. T. O. Hammond is president of the Catalina Island-Hermosa-Manhattan Aquaplane Race Association, which sponsors the event.

IN KENNEL CLUB EVENTS: The Ventura County Dog Fanciers' Association holds the annual exhibit at Ventura, August 6-7. The annual Dog Show of the Silver Bay Kennel Club is held at San Diego, September 4-5.

TENNIS CHAMPIONSHIPS, the 16th annual of the National Public Parks and Playgrounds, may be entered at Griffith Playground, Los Angeles, August 15-21.

TAILWAGGERS FOUNDATION, under the new president, Bette Davis, entertains with a dinner-dance at the Beverly Hills Hotel, August 11. The money raised is to finance a concert at the Hollywood Bowl in September, and the proceeds from that will be used to provide a hospital and shelter for dogs. Members of the general committee on plans of entertainment are Messrs. and Mrs. Bing Crosby, Errol Flynn, Ian Hunter, Pat O'Brien, George Murphy, James Gleason, Henry Fonda, Basil Rathbone, Warren William, Joe E. Brown, Franchot Tone, Stuart Erwin, Dick Powell, C. Aubrey Smith, Misses Mary Pickford, Hedda Hopper, Alice Brady, Anita Louise, Jane Bryan and Constance Collier.

YACHTING EVENTS of the month include Southern California and Pacific Coast Sailing Championships, Long Beach, August 1-4; International Championship Star Elimination, Los Angeles Harbor, August 20-21; Newport Race Week, Newport Harbor, August 23-28; Newport Harbor Junior Aquatic Meet, Newport Harbor, August 27.



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MAGAZINE OF ART

THE AMERICAN FEDERATION OF ARTS

National headquarters: BARR BLDG., WASHINGTON, D. C.

IN GOLF CIRCLES the important events are: California State Amateur Golf Handicap at Del Monte, August 22-27; La Jolla Country Club Invitational Golf Tournament, La Jolla, August 25-26, and the California State Amateur Golf Championship at Pebble Beach, August 27-28.

AT DEL MAR TURF CLUB the second annual race meeting continues through Labor Day, September 5. The racing is under legalized parimutuel. Bing Crosby is the president of the club, with William A. Quigley is vice-president and general manager.

SAN DIEGO COUNTY FAIR and harness racing is held at Del Mar in August.

BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, of the Los Angeles District California Federation, hold a meeting under the new administration, August 13, at Los Angeles. Mrs. Bessie Stewart of Bell, the new district president, presides.

AUXILIARY of the American Legion announces preliminary plans for the convention to be held at Los Angeles in September. A banquet for all ex-service women at the Biltmore Hotel, September 19; breakfast for nurses at the Town and Gown, and breakfast for National Yeomen F., at the Biltmore, September 20.

ANNUAL MIDSUMMER BENEFIT PARTY of Los Angeles District Board Alumnae is held at the Riviera Country Club, August 23, beginning at noon. There are surprise entertainment features, a luncheon, cards and games.

SANTA MONICA ASSISTANCE LEAGUE gives the annual al fresco bridge party for charity, August 16. As in the past the wooded Bel-Air gardens of the Frank Meline estate is the setting. Music and a fashion show are featured attractions.

SUMMER GARDEN TOURS are arranged by the Plans and Planting Branch of the Community Arts Association, Santa Barbara, on each Friday in August; this also includes September 2. Additional tours are occasionally arranged on Tuesdays.

JOHN MUIR ASSOCIATION has arranged an interesting exhibition of Muir's manuscripts at the Public Library, Pasadena, to continue through August 20. A similar showing may be seen at the South Pasadena Public Library. The manuscripts are the property of John Muir's daughter, Mrs. Wanda Hanna.

"CHONITA," a musical play based on the romance of Old Mexico is given in the Ford Bowl, Balboa Park, San Diego, September 1-3.

SILVER BAY KENNEL CLUB Annual Dog Show is held at the Federal Housing Building, Balboa Park, San Diego, September 3-4.

GRAPE DAY FESTIVAL is announced for September 9 at Escondido. This is the thirty-first anniversary of this, now historic day. Judge W. N. Bradbury serves for the eleventh consecutive year as president of the local association in charge.

SAN DIEGO YACHT CLUB is the start of the Williams Trophy Race, September 2-5, and the Series Races, September 10-11.

SANTA FE RAILWAY provides special service to the Del Mar race track. Each racing day a special train leaves the Santa Fe station in Los Angeles at 12 o'clock noon, arriving Del Mar track at 2:10 p.m. Return service from the track leaves approximately thirty minutes after the last race. On Saturdays a second section of the race track special is scheduled, leaving Los Angeles at 12:20 p.m., arriving at the track 2:30 p.m. Complete dining car facilities are available on these trains. A special train is also operated from San Diego at 1:15 p.m., arriving at Del Mar at 2:00 p.m. Return schedule provides a train thirty minutes after the last race.

AT PICKFAIR in Beverly Hills, members of the Women's Auxiliary of the Episcopal Church entertain with a benefit tea, Wednesday afternoon, August 10, from 2 to 5 o'clock. Mrs. John L. Riddell is in charge. Proceeds are directed to needy families under the direction of the social welfare volunteers of the group.

MUSIC AND ART FOUNDATION entertains at a benefit picnic, August 17, in Fern Dell, Griffith Park, Los Angeles.

SOUTHERN CALIFORNIA CLAY COURTS Tennis Championships are played at Golden Hill Playground, San Diego, September 6-11.

THOUSANDS AND THOUSANDS of flower-loving folk visit the wild flower fields in their marvelous spring beauty but comparatively few leave the main highway at Santa Maria and visit the great fields near Guadalupe where is outspread a very sea of flowers, acres of deep violet, rose-color, all the tones of orange and yellow, turquoise, deep blue, wine-color. Before approaching the level fields close enough to distinguish the flowers the color is seen reflected in opal tints against distant mountains. The sea of violet and the level marshes of rose-color are petunias, the giant ribbons of gold and rose-color are calendula and snapdragons, the soft hued mosaic with its marvelous blues and rose-tints is the trial ground where experimental plantings are many but not so large. This California's most poetic business of flower-seed production for the world may be seen now at its loveliest at Guadalupe in the Waller-Franklin and McDonald acres; at Lompoc, where are the huge Bodger plantings; at Salinas where are the vast flower-fields of Ferry Morse. Just now, seed is being gathered from many flowers and some ancient methods of winnowing are still found best: fringed petunias are pollinated by hand. Fifty years ago this industry, in California, was non-existent; it is within the last fifteen years that California has become the world center of flower-seed production and the industry affords this marvellous (and unadvertised) flower show which is at its height in July and August.

MUSIC

SOUTHERN CALIFORNIA SYMPHONY ASSOCIATION continues the Symphonies under the Stars at the Hollywood Bowl through September 3. The concerts are presented Tuesday, Thursday and Friday nights, with two additional Saturday night concerts. Two operas are given in August, "Mme. Butterfly" and "Martha." Each season eminent conductors, composers and soloists aid in making the concerts memorable. The dates and artists are:

Oiled pine furniture has been one of the most popular of all types this year, both because of its substantial, outdoor look and because of its sheer practicality. Because of its oiled finish, it is impervious to rain or sun. The removable tufted seat and back pillows are covered in brightly colored canvas.

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August 2, "Music of the Cinema," Boris Morros, conductor.

August 4, Symphony, Artur Rodzinski, conductor.

August 5, Jascha Heifetz, violinist, Artur Rodzinski, conductor.

August 9, "Mme. Butterfly," Carlo Peroni, conductor.

August 11, Symphony, Eugene Goossens, conductor.

August 12, Charles Kullmann, tenor, Eugene Goossens, conductor.

August 16, Albertina Rasch Ballet, Dimitri Tiomkin, conductor.

August 18, Symphony, Eugene Goossens, conductor.

August 19, Toscha Seidel, violinist, Eugene Goossens, conductor.

August 23, Special Feature Night.

August 25, Symphony, Otto Klemperer, conductor.

August 27, Lotte Lehmann, soprano, Otto Klemperer, conductor.

August 30, "Martha," in English, Richard Lert, conductor.

Sept. 1, Symphony, Otto Klemperer, conductor.

Sept. 3, Otto Klemperer, conductor.

FESTIVAL GUILD of Santa Barbara is sponsoring a summer festival music series at the County Bowl in the Riviera. Lotte Lehmann, famous leader singer, is the soloist, August 20, and the orchestra is made up of members of the Los Angeles Philharmonic. Rock Ferris presents piano numbers with orchestral accompaniment, and the Horton dance group is announced. At the concert, September 3, Richard Bonelli is the soloist, the San Francisco Ballet appears with the Los Angeles Philharmonic orchestra. Isaac Van Grove is the general musical director.

COMMUNITY MUSIC ASSOCIATION of Redlands, Mrs. George Mullen, president, is presenting the annual season of summer concerts at the Redlands Bowl. The artists and dates are:

August 2, Federal Symphony, James K. Guthrie, conductor, with Elizabeth Paine, piano soloist.

August 5, Olga Steeb, pianist, and Sacha Jacobinoff, violinist.

August 9, Russell Horton, tenor; Ruth Holloway, soprano; Paul Arnold, baritone; Walter Winger, bass, with Lester Hodges, accompanist.

August 12, Olive Emerson Arnold, soprano; Alec Compinsky, cellist, and Sara Compinsky, pianist.

August 16, Sandra Berkova (five-year old violinist), Douglas Beattie, bass.

August 19, David Tihmar and Dorothy Karnac, concert dancers; and Genevieve Young, soprano.

August 23, The Boys' Band of Sheriff Biscailuz, Los Angeles.

August 26, Iris de Luce and Von Goodman, concert dancers, Alexandra Grow, pianist.

August 30, Hall Johnson Sextet, Hall Johnson, director.

Sept. 2, Ernest Belcher Dancers.

GOLD SHELL CONCERT SERIES is sponsored by the Pasadena Department of Recreation and is presented each Tuesday and Thursday evening throughout the summer. "Chimes of Normandy" is scheduled for production the last half of August, with Madam Gulkevitch in charge of the presentation.

MUSICAL FESTIVAL at Laguna Beach includes a matinee and evening performance, August 4, by Roderick Krohn and Blanche Hennion Robinson, violin and piano.

BAY REGION SYMPHONY ORCHESTRA, Veterans' Auditorium, San Francisco, conducted by Leslie Hodge, presents the First Symphony by the modern Russian composer, Shostakovich, also Wagner's beautiful Prelude and Love Death from Tristan and Isolde, August 2.

CONCERTS by the San Diego Symphony Orchestra, known as the Midsummer Night Symphonies, continue each Tuesday and Friday evening, to August 9, at the Ford Bowl, Balboa Park, San Diego.

ORGAN CONCERTS are given at the Spreckels Outdoor Organ in Balboa Park, San Diego, on Wednesday, Thursday, Saturday and Sunday afternoons each week.

THEATER NOTES

PLAYHOUSE, Pasadena, closes the summer season with the final curtain on the third Part of "Back to Methuselah," the end of the fourth midsummer drama festival. The Playhouse is closed for six weeks, reopening September 26 for the fall season. August dates are:

Aug. 1-6, "Back to Methuselah" (Part 2).

Aug. 8-13, "Back to Methuselah" (Part 3).

MEXICAN PLAYERS of the Padua Hills Theater, north of Claremont, continue "Tres Puertas" to August 27. The performances are given evenings, Wednesday through Saturday, with matinees on Wednesday and Saturday. The production is under the general direction of Charles A. Dickinson, with Salvador Sanchez as musical director. The second scene, given out of doors, is an jamaica or street festival, in which the audience may join with the Players in songs and dances under the olive trees.

MAX REINHARDT, sponsored by the California Festival Association, William May Garland, president, presents "Faust" at the Pilgrimage Theater, Los Angeles, in August. The Goethe drama is offered in a translation by Alice Raphael, the engagement is limited to two weeks.

COMMUNITY PLAYERS, Palo Alto, are presenting "Liliom" by Ferenc Molnar, August 18-19-20. These Players have their fall season, through December, planned and season tickets are now on sale.

THEATER MART, 605 N. Juanita, Los Angeles, is celebrating the sixth anniversary year of "The Drunkard." Five years ago Gail Bell revived the old play, which has sustained the opening success.

FEDERAL THEATER at the Alcazar Theater, San Francisco, presents "The Milky Way" by Lynn Root and Harry Clark, opening August 8; "Double Door" by Elizabeth McFadden, opening August 22, and "See How They Run" by George Savage, early in September.

THE TWELFTH STREET THEATER, Oakland, has been leased by the WPA and productions are moved to that theater after they close in San Francisco. "Excursion" is the current presentation.

SAN FRANCISCO PLAYERS CLUB announces three productions in the Greek Theater, Berkeley. Margaret Anglin appears in her latest vehicle, "The Persians," August 27. The Club's opera section is preparing Gilbert and Sullivan's "Trial by Jury" and "Pirates of Penzance" for October 1, and "Patience" for October 7.

SAVOY THEATER, San Diego, announces the premiere performance of the new play by Zoe Akins, "I Am Different," starring Tallulah Bankhead, August 18-19-20. Zoe Akins prepared the English script from the Hungarian of Lili Hatvany. The play is scheduled to open at the Biltmore Theater, Los Angeles, August 22, thence to San Francisco.

CURRAN THEATER, San Francisco, presents Gertrude Lawrence in "Susan and God," opening August 8.

LESTER HORTON offers his newest dance production, "Conquest," at Lisser Hall, Mills College, Oakland, August 5. The dance arrangement is based on the Mexican legend of Quetzalcoatl.



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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: New examples of contemporary painting. John Rogoway, gallery director.

CARMEL

CARMEL ART ASSOCIATION: Paintings, oils and watercolors, etchings by members of the association.

CLAREMONT

SCRIPPS COLLEGE: Summer exhibition arranged by students.

CORONADO

GALLERIES, Hotel del Coronado: Landscapes by California artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: The work of Western artists.

FILLMORE

ARTISTS BARN: Watercolors, etchings and prints by local artists.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Art Department.

HOLLYWOOD

BARBIERI AND PRICE, 9045 Sunset Blvd.: Lithographs.

CHELSEA GALLERY, 8643 Sunset Blvd.: Landscapes in oil.

CONTEMPO GALLERIES, 9190 Sunset Blvd.: Sets designed for motion pictures, showing relative art aspects.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints in black and white, and color.

KANST GALLERIES, 6182 Mulholland Dr.: American artists of the conservative school.

PRINT ROOMS, 1748 N. Sycamore: Prints by Kathe Kollwitz.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: The work of local artists, exhibition changed monthly.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Twentieth Annual Exhibit to September 30.

SILVER BELL, 492 Coast Blvd.: Watercolors and prints by local artists.

LONG BEACH

ART ASSOCIATION, Villa Riviera: The work of members.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Landscapes in oil by Alfred W. Johnson. Bronze plaque, entitled "Signing the Constitution," executed by Roger Noble Burnham is now installed in its permanent location in this gallery.

BARKER-AINSLIE GALLERY, 7th & Figueroa: Decorative art, pictures in relation to the home.

BILTMORE SALON, Biltmore Hotel: Exhibition by James Swinneron, and George K. Brandriff.

FEDERAL ART PROJECT GALLERY, 1638 Temple St.: Continuous exhibition of oil paintings, watercolors, sculpture, lithographs, ceramics.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Closed during August. Reopens in September.

RAYMOND C. GOULD, 830 S. Figueroa St.: Prints and art as related to the home.

GUMPHO GALLERIES, 714 W. Seventh St.: Paintings and decorative prints.

LOS ANGELES MUSEUM, Exposition Park: August 10-Sept. 10, Kay Nielsen, watercolors; to August 15, Swedish prints; August 20-Sept. 20, Lithographs, by Clara Mairs; August 20-Sept. 19, Frobenius collection of Pre-historic Rock Paintings (facsimiles).

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Vacation, August 9-September 4.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Exhibition of advancement in art.

SOUTHWEST MUSEUM, Highland Park: Closed during August, reopens September 1, with schedule, 1 to 5 each day except Monday. Casa de Adobe, Spanish-Colonial ranch house, 4605 N. Figueroa, maintained by the museum is not closed during August. Visitors are received, Wednesday and Sunday afternoons, 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Permanent collection.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Still life by James Harrison to August 14; Modern French painting exhibition continued. Watercolors by George Schreiber to August 20. Paintings by Frederic Taubes, August 22-September 3.

U. C. L. A. CAMPUS GALLERY: Summer session exhibition.



"Monkeys", a painting by Aimee Bourdieu, is an example of this artist's fine craftsmanship and modern, ethereal color.

U. S. C. CAMPUS GALLERY: Painting, art craft and architectural exhibit.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: General exhibition by local artists. Frances Webb has arranged to supply paintings by local artists to concessionaires in the forthcoming Golden Gate Exposition at San Francisco.

ZEITLIN'S BOOK SHOP, 626 S. Carondelet St.: Etchings and prints.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: The work of Leon Kroll. Summer Session exhibition.

OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay Sts.: Paintings by members.

OAKLAND ART GALLERY, Municipal Auditorium: Oils and watercolors by California artists.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Exhibition of Painters and Sculptors Club continued through August.

PASADENA

JOHN C. BENTZ, 27 S. El Molino Ave.: Oriental art.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Paintings by artists of the East and West.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Paintings by Richard Taggart, Aaron Kilpatrick, Burt Procter, and Jessie Arms Botke. Shown by appointment.

POTTINGER GALLERY, 171 East California St.: Wood engravings by Paul Landacre; paintings by Mabel Alvarez, Dr. Marcia Patrick and Althea Uber.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Group of paintings from the Josephine Everett collection.

SOUTH PASADENA PUBLIC LIBRARY, El Centro St.: Manuscripts and prints of the John Muir collection.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Continuous exhibition by members; the work of a group of four or five shown together; changed, first and fifteenth of month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Aquatints and mezzotints from the permanent collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: "Mexico in Watercolors" by Donna Schuster; 10th Annual Southern California Art Exhibition continued; opening August 20, contemporary Swedish prints; opening September 1, paintings by Maynard Dixon.

LOS SURENOS ART CENTER, 2616 San Diego Ave.: Art Festival.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Work of students.

AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work, ceramic, wood, textile and metal.

ARTISTS' COOPERATIVE GALLERY, 155 Geary St.: Recent work of members.

CITY OF PARIS GALLERIES, Geary, Stockton and O'Farrell Sts.: Needlepoint tapestries.

COUVOISIER GALLERIES, 133 Geary St.: French and American moderns.

DE YOUNG MUSEUM, Golden Gate Park: Recent accessions; French Silverware from three centuries; photographs of the California Midwinter International Exposition, San Francisco, 1894; Children's paintings; European textiles and costume plates.

PAUL ELDER GALLERY, 239 Post St.: To August 13, paintings by Burmah Burris; August 15 to September 3, watercolors by Henry Scott.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Paintings by American abstract artists; opening August 8, paintings by Leon Kroll.

SAN FRANCISCO ART ASSN. GALLERY, To August 16, paintings by Harry W. Rogers; August 17-30, paintings by Alice B. Chittenden; September 1-13, sculpture by Vera Bernhard and paintings by Marjorie Nahl.

SAN FRANCISCO MUSEUM OF ART, Civic Center: August 16 to September 18, paintings by Max Beckmann; to August 21, contemporary painting and sculpture; to August 15, exhibition of the California School of Fine Arts students; August 17 to September 18, San Francisco Art Association Annual Exhibition of drawings and prints; August 25 to September 25, California Ceramics.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Etchings by Trude Hanscom, and paintings by members of the San Gabriel Artists Guild.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: English sporting prints in the print room of the Art Gallery; in the library the special exhibition to September 30 is manuscripts, printed books and reproductions of pictograph drawings, records of life in sixteenth century Mexico.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Watercolors and oils by artists of Santa Barbara. Exhibition changed every two months. Closed on Sunday.

SANTA ANA

SANTA ANA PUBLIC LIBRARY: August 2-16, oil paintings by N. Gail Moulton. Opening August 17, showing of Kem Weber's

"Kansas City House" from sketch to final photographs. August 30-September 12, watercolors by Leonard Scheu.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: August 11 to September 4, exhibitions will be largely drawn from the permanent collections. Several galleries will be devoted to the art of the Orient.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Summer exhibition arranged by members of the art department.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Selections from the permanent collection.

MISCELLANY

CHAMBER OF COMMERCE of Santa Paula announces the Second Annual Art Exhibit, August 21 to September 4. These exhibitions have two objectives, to acquaint artists with the natural scenic beauty of the community, and to make the public more art conscious. The entry date is August 13. G. A. Koehig is the secretary.

PORTRAIT OF A LADY, signed "J. Sargent," believed to be a small original oil by John Sargent, is on exhibition and for sale at Hollander, Davidson and Albertson's, 614 West Sixth Street, Los Angeles.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN have established a permanent exhibition at 557 Market Street (third floor), San Francisco. It is open daily from 10:00 a.m. to 4:00 p.m. On Saturdays to 12:00 Noon. To arts, crafts and home decorations is added feature exhibits, including watercolor landscapes of Ireland by Constance Rochfort Kilcoursey; watercolor floral designs, colored etchings by Florence Terry, and hand carved tables, reproductions of antiques by Jules Suppo.

SACRAMENTO ART CENTER on Ninth Street, near the Capitol grounds, opened last month with an exhibit of watercolors by artists from the San Francisco region and from the Los Angeles area. The Center belongs to the town of Sacramento and the material equipment is financed by popular subscription.

JUNIOR CHAMBER OF COMMERCE of Sacramento announces an exhibition of paintings by northern California artists, portraying the history and romance of the Golden Empire, to be held in the E. B. Crocker Art Gallery, Sacramento, September 4-30. Prizes include cash awards in five divisions. Entries are received between August 20-27, and may be in oil, watercolor, pastel and crayons, prints, woodcuts or photographs.

JAMES B. RANKIN, 423 West 118th Street, New York City, is writing a biography of the late Charles M. Russell and will appreciate a letter from anyone who has a painting by Mr. Russell or who knew him personally.

MILLARD SHEETS has announced a competition in sculpture design for a monument to the young farmers of America for the steps of the art building of the Los Angeles County Fair at Pomona. This is open to all artists. First prize \$1,000 plus additional \$1,500 for the execution of the design in cast stone.

SEVENTH NATIONAL CERAMIC EXHIBITION will be held at the Syracuse Museum of Fine Arts, October 27-November 21. All works must be received before Oct. 15. From this exhibition 100 pieces of pottery and ceramic sculpture will be selected by the Jury to be shown by invitation in the Decorative Arts Section of the Golden Gate Exposition at San Francisco. The Jury of Selection and Award includes a California Committee: Dorothy Liebes, chairman, Decorative Arts Section, Golden Gate Exposition; Grace McCann Morley, director, San Francisco Museum; and Reginald Poland, director, San Diego Museum.

GEORGE BARKER has retired to the seclusion of his studio at Pacific Palisades to rewrite portions of his book "Making a Masterpiece" an intimate and comprehensive analysis of "The Gross Clinic" by Thomas Eakins. Mr. Barker's material was originally assembled as a series of lectures, but with additions gradually evolved into a small book. At the suggestion of the University of Chicago Mr. Barker is developing the sections dealing with composition, modeling, coloring and handling. The main divisions of the book are "The Sketch", "The Study" and "The Finished Work". Particular attention is given to the head and hands of Dr. Gross, a chapter is devoted to each. Special photographs of these details were made according to the author's instructions. Mr. Barker has corresponded with Mrs. Eakins for several years and when visiting her last fall had the opportunity of seeing several documents concerning this picture as well as the first sketch, which is now in the Boston Museum.



Members of the Federal Arts project have completed the imposing and colorful mosaic for the Long Beach Municipal Auditorium. Remindful of Old World painstaking care and attention to detail, the project required over a year of expert craftsmanship.

FEDERAL ART

A GIGANTIC mosaic, which measures 37 feet, 3 inches in height by 22 feet, 8 inches in width, recently was completed on the north facade of the Long Beach Municipal Auditorium by artists in the employ of the Works Progress Administration of California. Work first began on this mosaic in August, 1936, when the original full-sized drawing was made. The placing of the tile, of which the mosaic was constructed, began in December, 1936, and was completed fourteen months later in January, 1938.

The mosaic is composed of brilliantly colored glazed semi-vitreous tile set in waterproof cement on a reinforced concrete wall. Except for the narrow border the largest size of tile in the picture proper is 13/16 inches square. The entire wall has more than 466,000 pieces of tile. Tiles alone weigh approximately 3,000 pounds.

The mosaic depicts recreational activities of ordinary folk as seen in Long Beach areas along the shore. Human interest and simplicity characterize a harmonious, colorful design of great detail. Thirty-nine persons were employed on this project, each working an average of ninety-six hours per month. Sections of the mosaic were made up of tiny pieces of tile at the Federal Arts Project headquarters in Los Angeles and then taken to Long Beach for installation. These small sections not more than 18 inches square were fitted into the mosaic by tile experts.

The design for the mosaic was begun by Henry Allen Nord, and was carried on by S. MacDonald Wright and Albert Henry King. In all seven artists worked in collaboration on the design.

HITLER . . . AN ART CRITIC

HITLER has condemned as degenerate practically every contemporary northern painter of note, to say nothing of Rembrandt, Grunwald and Van Gogh. One is reminded of the German Emperor who according to "le Prince Von" in Proust, possessed an unerring eye for good pictures: he had only to see one to detest it!

Of course in looking at some of the examples of modern art, one is tempted to say "If Hitler doesn't like these pictures, it's the best thing I've ever heard about him." No one man or generation for that matter, should have the right to forbid self-expression no matter how objectionable or uncomprehensible it might appear. If totalitarian methods had been applied in the past, there would be no Rubens, Rembrandt, Velasquez, Michelangelo or Giotto. For they were no less original in their methods and outlook than Cézanne and the Post-Impressionists. Veronese was twice "gravely reprimanded" by the Inquisition for having an apostle pick his teeth with a fork.

Naturally enough, dictators hate originality in art, for they realize the tremendous insidious propaganda that can lie behind a painting or poem. Creativeness, whether in the arts or sciences, cannot be subordinated to political whims and survive. In this fact lies the possible downfall of Nazism.

Except for their Gothic architecture in brick and their charming rococo, the Aryan Germans have never been noted for their visual expression. The whole lot of them, however, have been condemned by Hitler as "Bolshevistic." But it's doubtful if

(Continued on Page 39)

CALIFORNIA POETS' CORNER

THE MODEST-NAMER-OF-THE-STARS

By M. A. Mays

I shall remember in the still glow of a star
(If consciousness lifts through the fluid stratosphere)

A fold of cloud across the blue that was a scar

The moor, made bright. I shall remember that
the ditch

At night flowed silver through the sloping banks
of black;

It rushed around the bend, taking a downward
pitch

To fall, a white froth, in the flume that gave the
town

Its false starlight. I shall remember childhood
nights

When there were strong, warm arms to fold me
in my gown

And carry me to bed; a gentle voice that named
The stars as they blinked in at me; their lights
much nearer

And more intimate because they had been named.

I shall forget, the first of all, the many learned
Astronomers, remembering the one, the modest
Namer-of-the-stars, who knew which way we
turned

To tip them under, knew the habits of the moon.
And in that stellar glow afar I shall remember
How the tides are drawn . . . He will be coming
soon.

STARS

By Elizabeth-Ellen Long

Out from the Night's dark wing
Her fledglings creep
Along the boughs of Heaven,
Leafed with sleep.

Down through the cradled dusk
Their drowsy light
Drifts softly as the fall
Of feathers white.

SAN FRANCISCO FROM TELEGRAPH HILL

By Anne Trumbull

From this tall hill I see the gold
And glittering jewels of the town,—
Beryl, ruby, gay and shining
On the night's black velvet lining
Here as I stand looking down.

Hasp of the jewel-box is wide,—
A tower, dark on moonlit skies—
And amber beads through distance stringing
Where those bridges are far-flinging
Mellow lights for happy eyes!

Our Poets of the Month

M. A. MAYS (Mabel Ainsworth Mays) has appeared in the *American Poetry Journal* of New York and other publications. She is the wife of an attorney, and her father, to whom her poem of this number is a tribute, was the late Captain George Jennings Ainsworth, a graduate of the University of California with the class of 1873, the first class to be graduated on the present campus. Later Captain Ainsworth became a regent of the University. The Mays reside in Berkeley.

Elizabeth-Ellen Long lives in Santa Ana and has contributed to 'Interludes,' 'Sunset,' 'Poetry World' and a large number of other publications. Anne Trumbull's home is in Bolinas and is a painter as well as a poet. She has appeared in a number of the poetry magazines.



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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

SUMMER READING—SOME ARE NOT

THIS is a time of year when each librarian fetches from basement storage her "Light Summer Reading" sign, neatly dusts it off and with an air of duty well done posts it above a shelf on which she has selected rather at random a few books which seem fairly sure to awaken to reluctant activity more than a few of the customers' brain cells.

Summer is the "light" reading season, altogether. Contents are light—and selling is light. Publishers are surviving on the honey they gathered the winter before and are preparing for September, the opening of the book selling season, as industriously as a football coach in late August.

What are to be the best sellers next season is now any publisher's guess. It helps none to survey the best sellers of last year and try to model books of the style of those. The variety of contents there gives no clue, and if the public liked Dale Carnegie last year another one this fall may be only a Dale of woe to the publisher.

However, for your own interest, we might recall what were the best sellers of the past season—just to see how many of them you read. In fiction the best sellers were the following:

- "Gone With the Wind," by Margaret Mitchell (published in 1936)
 - "Northwest Passage," by Kenneth Roberts
 - "The Citadel," by A. J. Cronin
 - "And So—Victoria," by Vaughan Wilkins
 - "Drums Along the Mohawk," by Walter D. Edmonds (published in 1936)
 - "The Years," by Virginia Woolf
 - "Theatre," by W. Somerset Maugham
 - "Of Mice and Men," by John Steinbeck
 - "The Rains Came," by Louis Bromfield
 - "We Are Not Alone," by James Hilton
- The non-fiction best sellers were:
- "How to Win Friends and Influence People," by Dale Carnegie (published in 1936)
 - "An American Doctor's Odyssey," by Victor Heiser (published in 1936)
 - "The Arts," by Hendrik Willem Van Loon
 - "Orchids on Your Budget," by Marjorie Hillis
 - "Present Indicative," by Noel Coward
 - "Mathematics for the Million," by Lancelot Hogben
 - "Life With Mother," by Clarence Day
 - "The Nile," by Emil Ludwig
 - "The Flowering of New England," by Van Wyck Brooks (published in 1936).

A while ago the *Publisher's Weekly* reported that books of history sold better than a hundred per cent over 1936. This is interesting in view of the fact that two thousand years ago, when the Roman book trade was flourishing, Livy's History of Rome was a best seller—that is to say, each edition ran about a thousand copies. And copy was the word, for papyrus was imported from Egypt and a large staff of copyists were kept busy preparing editions of various books. Atticus was a noted publisher of Cicero's time, and his books were known for their great accuracy. It seems fewer errors were committed by the pen than by the later printer.

Possibly at Rome, during that first century A.D., there was some kind of tie-up between architects and booksellers which could be revived today and the profits halved. Historians report that a library was considered an essential feature of the household plan.

Books were surprisingly cheap. Martial said that a copy of his First Book of Epigrams could be purchased for five *denaria*. And the *denarium*, the silver coin of the Republic, was equivalent to 17 cents in current American money.

But after the fall of the Roman edifice, the trade of book selling became lost in the Dark Ages. What little writing of books there remained was done at the monastery, although the traveling book seller was a character on medieval roads.

In the twelfth century, however, the trade of book selling was established in Paris and Bologna. But books were by then rare and costly. In England they hardly existed at the time. King Alfred is said to have paid eight hides (about 500 acres) of land for one book.

In 1937, 10,912 new books were published. But we do not know just how many were published at Rome during the first century A.D. Even though it was the golden Augustan Age of Roman literature—from 27 B.C. to 14 A.D., it is improbable that very many books were published. Incidentally, while it is common to speak of the hard armor of the Roman, the case is that most of the best sellers were poems—the lyrics of Virgil and Horace. The latter was especially popular, with all classes, at the time. The only important prose writer was Livy, with his history of Rome and a set of philosophic works.

But whereas now the self improvement books are among the best sellers, in

Rome of Livy's day there were no books of that sort—at least none we know of.

Could that have been why Rome declined and fell? Or if they did have them would it have fallen faster?

ESSAYS PAST AND CURRENT

READERS of the "1938 Essay Annual," edited by Erich A. Walter, may feel no little regret that the essay as one of the most delightful forms of literature has just about become a thing of the past, with the minuet and the soft quiet light of the candle.

What has happened mainly to the essay is that it has become a magazine article—a collection of statistics or often an informational treatise of some sort.

What was once the essay was a reflective walk in the woods or a meditation on an evening before the hearth. It was the leisurely ambling of the mind through the strange ways of our lifetime. Altogether, through the contents of essays were to be discovered some of the richest treasures of man's thought and spirit, expressed with the most simple beauty.

From the "1938 Essay Annual," I turn back to some of the older ones now, with a genuine enjoyment. For example, to Charles Lamb's "Dream Children," the most appealing consequence of Lamb's meditative spirit. In style, it is an essay of the highest order, for it is a rare case where the English language caught the entire sum and substance of reflection. The essay moves with the quiet passing of an afternoon or like sunlight slowly moving across the floor. It has the restfulness of an evening by a hearth-fire, but the melancholy music of memory.

However, the medley of philosophy, wisdom and humor which created the essayist of the eighteenth century must inevitably show itself in every age, whatever the external circumstances which change the form of literature. I think of Christopher Morley, or of the late Gilbert K. Chesterton.

Among the best of Chesterton's was "On Running After One's Hat," a topic that will be timely as long as hats are worn and winds will blow.

High among Morley's is the essay "On Doors." There he observed how "the opening and closing of doors is a part of the stern fluency of life. Life will not stay and let us alone. We are continually opening doors with hope, closing them with despair. Life lasts not much longer than a pipe of tobacco, and destiny knocks us out like the ashes."

Because of those changes of time and place the essay of yesterday may never return. The fashion and manner of life which fostered that form of literary thought has gone with the ticking of the clock. In its place is the magazine article of our century—which is very much different.

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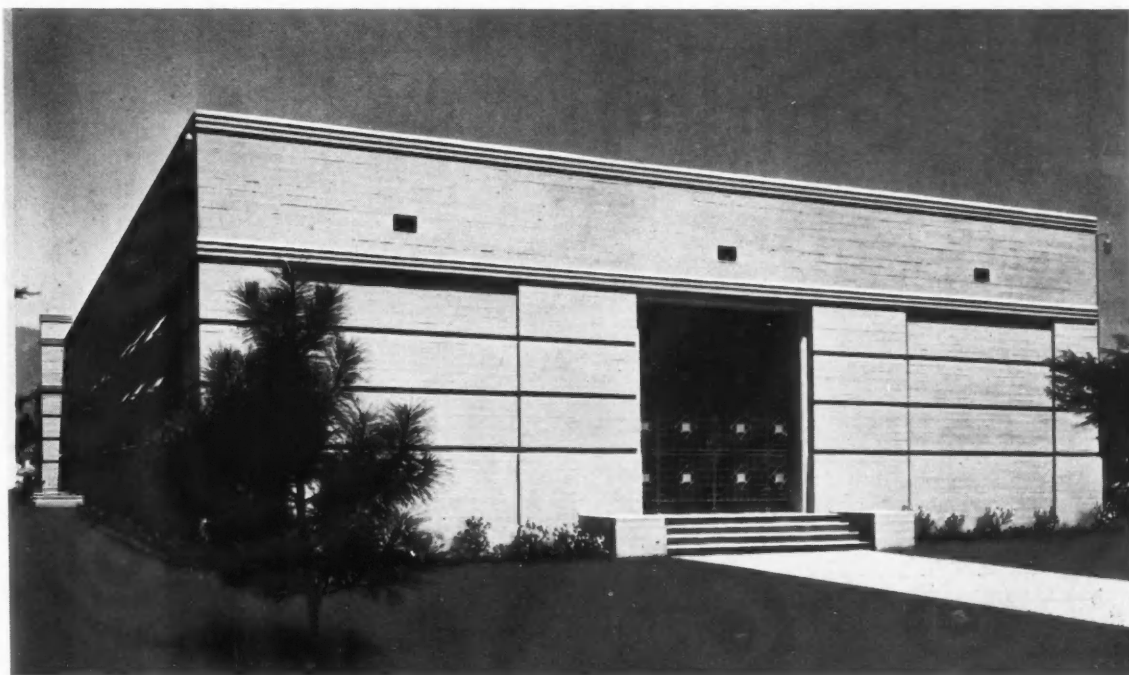
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COSTUMING FOR THE LITTLE THEATER

By FAIRFAX PROUDFIT WALKUP

Director, School of the Theater, Pasadena Playhouse

MANY Little Theaters find costuming one of their greatest problems, but it may well be one of their greatest assets. Where the stage is small, where expensive and intricate scenery is financially impossible, colorful and attractive costumes will do much to balance these inadequacies.

If the group is presenting a period play, proper historic costuming will affirm the time and the place of action, and go far toward making a bygone incident seem recent and vivid. If a modern play is being presented, proper and harmonious costuming will preserve the mood and atmosphere of the story.

By proper costuming is meant not only the individual dress for each performer, but the general plan of costume for the play as a whole. Each costume, whether for leading lady or for one of an ensemble of forty must be true for the part, and must harmonize with every other costume on the stage at the time. This makes it imperative that a proper organization function, and that the Production Department, and the Art Director, follow a unified plan.

Usually, the Supervising Director has, working with him, (besides his corps of assistant directors and others connected with rehearsals and actors) an Art Director and Technical Director. The Art Director has one or more artist's assistants, and a Costume Director, responsible to him. The Costume Director works with the Production Manager, who supervises the construction of the costumes, after the Art Director has approved the Costume Director's drawings. Under the Production Manager is the Wardrobe Mistress, who is in charge of the wardrobe, and superintends the cutting, fitting, and sewing of all costumes.

Much of the success of every Little Theater, however, is based on the loyalty and aid given by its volunteer corps of workers. Nowhere is the value of this work as evident, or as needed, as in the costume department; and nowhere is the type of work as agreeable, as that spent in the sewing-room of a Little Theater. Here a group of congenial women can meet, during the day, spend pleasant hours for themselves, and profitable ones for the Little Theater, fashioning garments which they see worn in the next production, under the glamorous lights of the stage.

Some Little Theaters may question the expediency of an extensive costume department; they may think it cheaper to rent costumes than to make them. In this they are mistaken. If a Little Theater expects to function over any appreciable length of time, it will find that, even for the occasional costume play, it is far more economical to have on hand a supply of costumes, than to pay the high rentals demanded. This is even more true of a Little Theater which is situated far from rental centers. In our long experience, we have found that, over a period of three years, as a basis of judgment, the cost of new materials equalled the cost of rentals; but, for the same cost, we had made, from the new materials, three times as many costumes as we had rented for that sum; and the costumes we had made were ours for as long as they lasted, and could be used over and over again; and, when in the last stages of repair, they could still be used for ensemble costuming of "mob" scenes, for "beggars," and the like.



HUN



CELT



ANGLO-SAXON

In order that the interest of the volunteer costume committee may be sustained, it is well to have frequent exhibitions of their work, perhaps in the foyer or other conspicuous places; this not only is a gracious gesture to these loyal supporters, but builds up interest in the play being costumed. Publicity in the papers also helps, as well as the regular recognition given the costume committee on the playbill. It has been found very helpful to have the play which they are to costume, read to this committee beforehand, and discussed with them by the Director of the play; this gives the committee a clear idea of the type of play, the historic background, and the manner in which the director is handling the production—in other words, if he is approaching the play from a serious angle, a rather light, satiric one, or from the angle of fantasy.

An understanding of this point, which, of course, the Costume Director must know from the beginning, will promote the desired unity of production. The design and execution of costumes, even for a modern play, will vary greatly, with the type of play and the method of handling. For instance, the usual serious treatment of "Julius Caesar" will result in authentic historic Roman dress; a stylized treatment will call for stylized costumes, eccentric and suggestive rather than exact, and based on line and color rather than on historic correctness.



..-Roman Child..
-as 3.c.-

As everyone knows, "Julius Caesar" has even been presented this winter, in modern dress and modern uniforms, without loss of the play's real import.

Thus it is seen that there must be a very close tie-up between the Director, the Art Director and the Costume Director. The Director can point out the varying importance of the characters; in which scenes one or the other stands out as predominant, and in what scenes the ensemble groupings must be considered, so that their costumes will blend, but not overshadow those of the principals. In this respect, it is also most important that the Technical Director be consulted at every step, as his lighting of each scene will have an important effect on the color values of each costume. If this contact is not made, the result might be disastrous. Indeed, there are many incidents recorded, where beautiful costumes, of certain colors (purple and blue-greens are very tricky under light) have been nullified, or even rendered ugly, under certain lighting, which was not checked before the colors of the costumes were chosen.

Other general points to consider, in costuming a play, are these:

The costume must harmonize with the act, as to colors, mood, and degree of lavishness. A simple set requires only the simplest of costumes; but a lavish or very colorful set must have costumes that stand out sufficiently to individualize the characters.

The costumes must be planned in relation to the size of the theater and of the stage and its location.

(Continued on Page 40)

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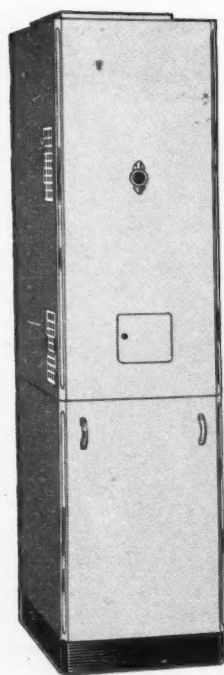


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When the heat waves become unbearable in town, relief is found in the more liquid variety by Carlton E. Morse and his "One Man's Family". From left to right: Kathleen Wilson (Claudia), Barton Yarborough (Cliff), Minetta Ellen (Mother Barbour), J. Anthony Smythe (Father Barbour), Carlton Morse, Walter Paterson (Capt. Nicky), Winifred Wolfe (Teddy), Michael Raffetto (Paul), and Bernice Berwin (Hazel).

AIR WAVES

By MARTEN E. LAMONT

PARADOXICALLY enough, the very ease with which a radio critique can be written makes the task extremely difficult. Anyone with a glib and facile style, superficial and pseudo analytical as it may be, can dash off an amusing enough criticism. Radio, as with all other public amusements, is vulnerable from a publicity standpoint.

Unlike other fields of entertainment, however, it is not built on a sound basis of public demand. The success of a play or picture depends on the desire of the public to spend their money in seeing the production. Broadcasts, on the other hand are free and therefore create a more tolerant attitude from the audience, to say nothing of the ease with which a program can be tuned out.

Another important factor in the control and adjustment of radio offerings is the unreliability of radio surveys. Whether these surveys are satisfactory meters of public opinions can best be answered by asking you, as a cultured intelligent person, if you ever write in your opinions concerning a broadcast? Among the active representative majority the answer could hardly amount to one per cent.

Internally, the trouble lies with the complete dominance of advertising agencies over the networks. It can hardly be said of them that they are in the radio field for altruistic or artistic reasons. Their one and only purpose is to increase the sales of the client's products.

Bearing this in mind, examine a class magazine. Is the advertising consistent with the quality of the editorial matter? Only in very few instances. The situation is identical in radio. Those same rare instances invariably have programs of good taste on the air. It is obvious then that the main drawbacks to radio lie in the uncertainty of judging public reaction and the commercialism of agencies, rather than in the judgment of the broadcasting people themselves.

These, however, are only basic factors. The high and sometimes childish competition between the major chains must be considered. To say nothing of the equally hectic rivalry between manufacturers of identical products. This condition, although highly amusing to the listener, establishes such a furious search after the new and sensational that a deplorable state of plethora is eventually reached. Bearing this in mind, we will offer you what we feel are programs of educational or cultural significance rather than a delineation of commercial claptrap.

Statistical whims have decried the summer months as low on sales gullibility. They are, therefore, pleasantly or unpleasantly depending on your preference, deleted of static comedy and strained competitive originality. The public, the agencies feel is—resting.

MUSIC

Although swing music is redolent of the common, garden variety of jazz, the tremendous public enthusiasm that it has created makes the more broad-minded wonder if it isn't the forerunner of a new musical era. All the arts have a tendency to evolve conjunctively. It is possible, therefore, that the new pliability in painting and architecture, as well as in writing, finds its musical expression in swing. Instead of condemning it as a temporary emotional outlet, it should be given the same intelligent analysis and con-

sideration that we give to all other contemporary modern expressionists. Swing at least is a far healthier movement than the sick and thwarted caterwauling of the long haired exhibitionists who enthrall the nebulous intellect of wealthy dowagers.

Among the better exponents of swing are Cab Calloway, who, incidentally, was barred from radio for one year for playing the national anthem in swingtime! Benny Goodman, who is rated highest among those who can "swing it." Raymond Paige, noted for his ability to switch at a moment's notice from swing to classic without a flicker of an eyelash. Leo Reismann, at present playing at the Cocoanut Grove, in Los Angeles, Henry King, Lud Gluskin, Vincent Lopez and many others. All of whom may be heard of an evening over either of the major networks.

Gaetano Merola, San Francisco's maestro of the baton, is conducting the summer series of the Standard Symphony Hour. Merola, whose background is the guiding force behind the San Francisco Opera, is considered one of America's most dynamic and dramatic conductors. The program is broadcast every Thursday over the NBC network, between 8:15 and 9:15 p.m.

NBC offers a delightful program from 3:30 to 3:45 on Thursdays, featuring Miss Elvira Rios, Mexican singing star, and Frank Hadek supported by the staff orchestra.

DRAMA

Radio dramatics are gradually emerging from crude expository methods to the more artistically abstract. In other words, they feel that the public is sufficiently educated to suppose certain elementary actions in the plays, thereby eliminating annoying and sometimes childish explanations. Noteworthy example is the Pulitzer Prize play broadcast. Currently offered by NBC it renders only plays which have won the Pulitzer Prize. On August 11, Sidney Howard's "They Knew What They Wanted" will be presented, followed by the first part of Eugene O'Neill's "Strange Interlude" on August 18, and the second part on the 25th.

Beginning Sunday, August 14, Miss Irene Rich will resume her weekly quarter-hour dramatic program. This series of weekly skits has been on the air since 1933. The sometimes over-dramatic but always vivacious interpretations of Miss Rich have a large following.

"Second Husband," CBS dramatic series starring Helen Mencken, will be renewed starting August 2. This fast-moving serial is heard every Tuesday from 3:30 to 4:00 p.m.

"White Fires," dramatic and vital series based on the inspirations and hopes of history's great, is heard on Mondays over KNX at 10:15 p.m.

If you like Eddie Cantor—do you?—he'll be on October 3 from 7:30 to 8:00 p.m. Cantor, just returning from a European vacation, will be met at the Los Angeles station by a host of friends and a brass band. We feel that a brassy band is unusually appropriate.

President Roosevelt will broadcast to his friends on two occasions—Thursday, August 18, Queens University will present him with an honorary LL.D. degree at 7:00 a.m. and 10:45 a.m. he will dedicate with the help of Lord Tweedmuir, an international bridge between Collins Landing, New York, and Ivy Lea, Canada.

NOTED:

The solution of the world's most beautiful and inspirational legends all, undoubtedly have prosaic origins. Such is the case of "The Lady of the Woods." An amazing piece of sculpture, perfectly executed on the shores of Oregon's Crater Lake, it has inspired poetry, magazine articles and innumerable photographs by the tourist. Recently Charles Runyan, organist, long familiar with the region, composed his Crater Lake Suite in which the "Lady of the Woods" has a prominent part. Following the transcontinental presentation by Ernest Gile, the program announcer commented on the mystery shrouding the statue, and its effect on the composer. The following week a letter arrived from Dr. Earl R. Bush, medical attaché of the Western and Southern Life Insurance Company of Cincinnati, Ohio. Dr. Bush is the unknown sculptor. The relationship between the arts and medicine is not unusual, however. Doctors throughout the ages have executed some marvelous work especially with the human figure, due greatly to their anatomical knowledge.

A new and educational fifteen minutes is broadcast every Tuesday from 1:15 to 1:30 p.m. over the NBC network by Dr. H. R. Gregg, distinguished naturalist. Dr. Gregg takes a class of students for a nature study walk around the Moraine Park Museum at Rocky Mountain National Park in Colorado. With the aid of a portable microphone his lectures on local fauna, flora and geological formations are broadcast to the nation.

The tremendous interest in photography has invaded radio with a program called "Columbia's Camera Club" broadcast over KNX every Monday from 9:30 to 9:45 p.m.

TELEVISION

Television is gradually inching its way toward public release. The international character of television is highly cooperative. Basically the systems of Britain, France, Germany and the United States are alike. Delegations from these countries are in constant interchange, and, through exchange of patents, developments are quickly available to each other.

Movie audiences throughout the country will soon get their first glimpses of the machinery behind a television broadcast. Warner Bros. last week moved their cameras and sound equipment into one of the NBC experimental studios at Radio City, New York, to film the making of a television program. The film, in technicolor, is scheduled for early release.

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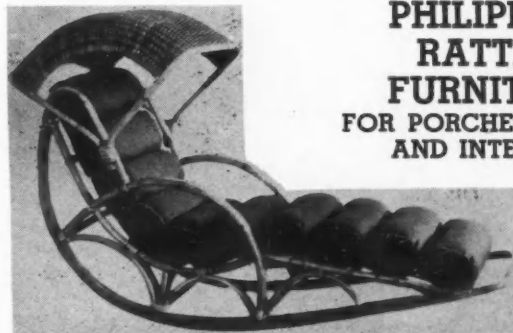
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into fairyland, a small garden en-
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in Honolulu, Hawaii

As Described by
RALPH D. CORNELL, F.A.S.L.A.

CLAUDE ALBION STIEHL, Architect
RICHARD C. TONGG, Landscape Architect



Photographs by Ralph D. Cornell

THERE is definite modern-day trend toward the small garden that can serve as an outdoor living room. And if one will pause to consider the possibilities of such planning, it at once becomes evident why such gardens are having their day. The small garden, like the small automobile, has been developed to such a degree of streamlined beauty, comfort and usefulness that it meets the general favor of the pocketbook, be it fat or thin, at the same time that it supplies an air of completeness and well-being to the entourage of its owner.

Very obviously, a small garden does not require a great space, and therefore can be fitted into many a home scheme that might otherwise be a garden-less Eden. Being small, there actually is a limit to what it may cost, although it generally is possible to satisfy even an extravagant egoism within the fixed confines of any garden plot. In the third place, any garden space, that is immediately adjacent to the house and at the same time approximates the size of a comfortable room, immediately exposes itself to possibilities of use in the daily living habits of the family. If such a garden is properly oriented and planned, is protected from the wind, attractive in appearance and convenient in plan, it would take tremendous powers of resistance for any family to refuse the use of its conveniences and the pleasure of time thus spent.

California has so much to offer in the manner of outdoor sports and recreation that many of her dwellers have overlooked the values and happiness that can come from outdoor living in the home. Equally, because she is blessed with trade winds that cool her shores in summer and provide an undertone of coolth to her evenings, it has been said mistakenly that one cannot sit outdoors after setting of the sun. Right there

is where the outdoor living room steps in to assert itself and correct an erroneous impression. Such a garden, if properly planned, is absolutely enclosed on all sides, protected from objectionable winds, correctly oriented in relation to sunshine, and affords opportunity for comfortable use during a surprising amount of the year. Those who have acquired them attest to this, and wonder how they ever managed to survive the old routine of life before they became thus garden-wise.

A garden, properly an outdoor living room, should be adjacent to the house. It should be conveniently accessible and visually connected with some portion of the dwelling that is occupied daily by the family. It thus becomes transitional between the definite architectural formality of the house and the informality of the larger, planted areas, and brings a suggestion of color and sunshine within the home, at the same time that it invites occupation of its area.

The idea of such open spaces, immediately contiguous to the dwelling, is as old as time, itself, and goes back as far as we have any record of gardens. The ancient Egyptians and early Persians built such gardens. The Hindus and the Chinese, the Greeks, the Romans, the Italians of the Renaissance and the Moors, each expressed interpretations and adaptations of the garden idea to that of outdoor living. So that we are not too astoundingly modern when we rescue such a concept from the dust of antiquity and adjust it to our present ideas of open-air living.

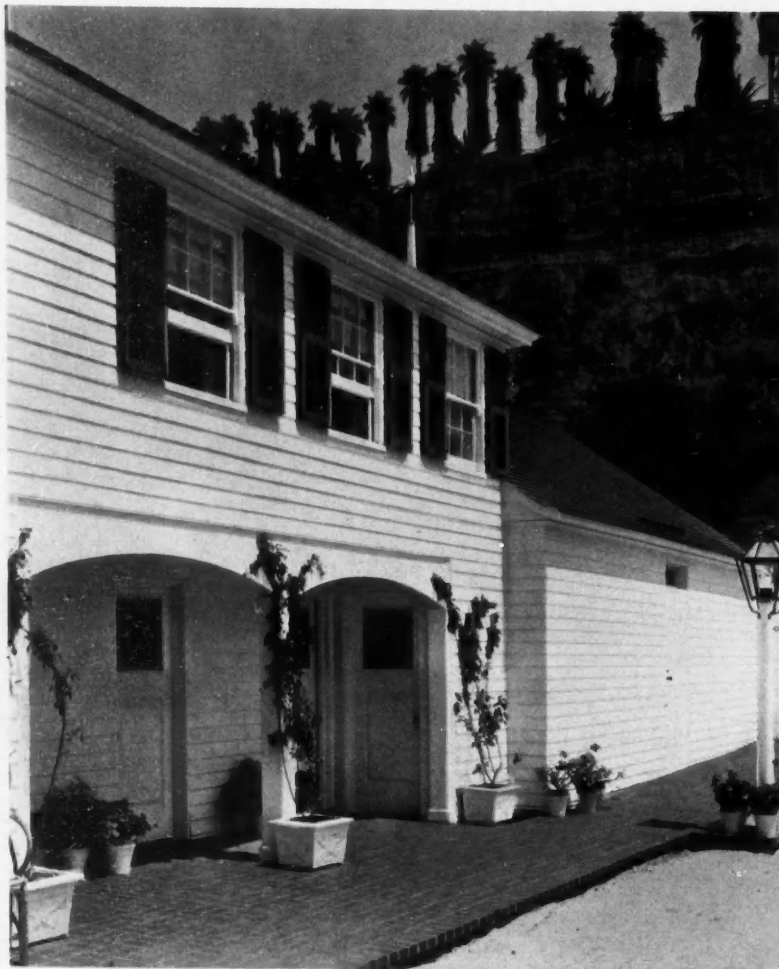
The accompanying illustrations epitomize this combination of the old and the new in a most singular and interesting way. The moon-door bespeaks antiquity and beauty of a Chinese culture that reached vast heights of attainment centuries before our day. It is set in the wall of a living room, redolent of old-world culture and yet as modern as

a very capable architect cared to make it. The garden, seen through the moon-door, bears an illusive subtlety that is suggestive of oriental background and yet is so modern that it has a concealed motor to circulate the water of its tiny cascade.

This entire garden is only about twenty feet square, being located within three protective walls of the building, with its open side closed by the wall and planting seen through the door. As further evidence that the garden is small, it is only necessary to realize that the neighbor's house is but fifteen feet beyond the ferns and cascade into which the view looks from the living room.

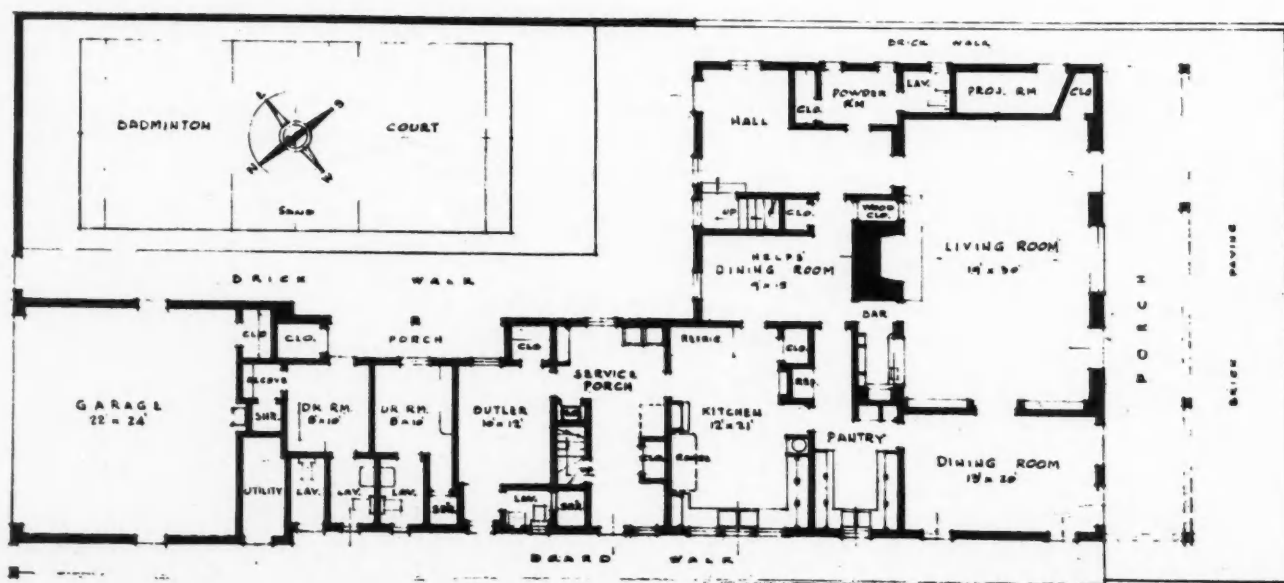
It was a breath-taking experience of dramatic moment to sit in the living room of this home, lights dimmed in the darkness of evening, and, for the first time to see this garden suddenly spring into limned animation of a flood-lighted patio, with its brilliance of illumined foliage against the velvety blackness of night. Such artistry in garden setting and such dramatized introduction to beauty are impressive beyond words, and cannot be reproduced by photography.

The main view into the garden is through the moon-door of the living room, which closes one end of the space. One side of the garden is enclosed by a two-story wing, with upstairs balcony. The other side is formed by a one-story wing that is the dining room, with sliding doors that can be pushed back to open the entire wall, uniting dining room with garden in a way most unified and charming. Truly an outdoor living room in every sense of the word, this tiny garden is complete in itself; and yet it can be used in conjunction with other parts of the house in a way that every Californian should appreciate.



Photographs by George Haight

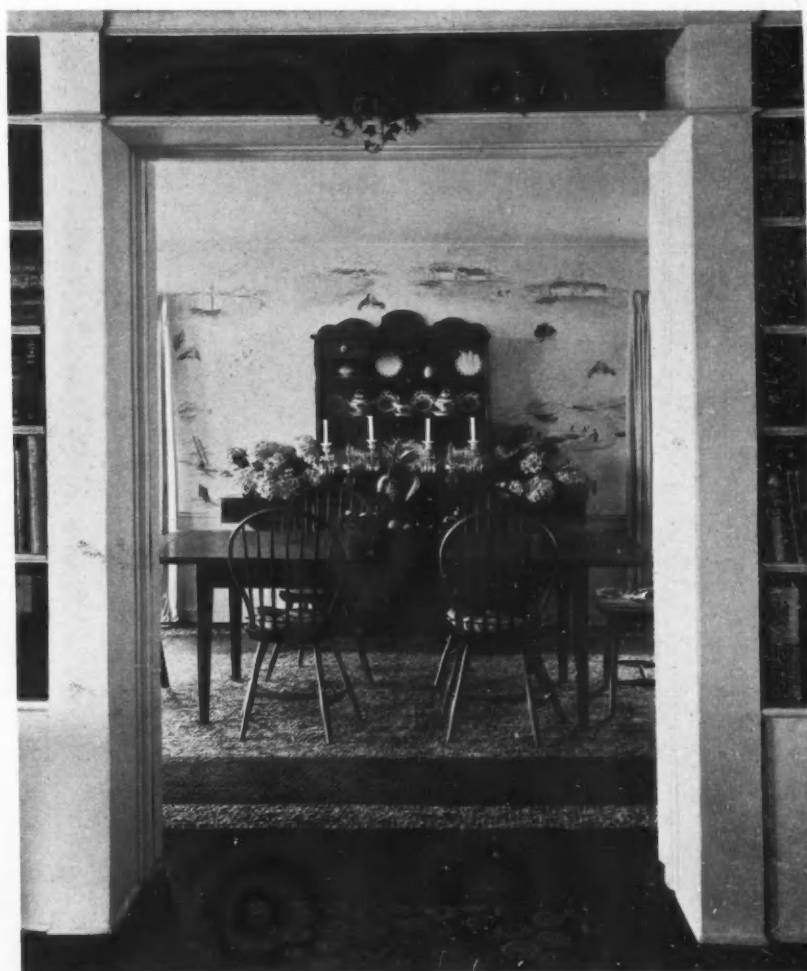
THE BEACH RESIDENCE OF
MR. AND MRS. WILLIAM GOETZ
in Santa Monica, California
WALLACE NEFF, A.I.A.
Architect





The interior of the house is simple and most comfortable. In the living room and hall the walls are plain vertical boards painted white. The ceilings are white, the floors almost black. Credit must be given Mrs. Hazel Wray Davey for the charm and unity of the decorations. Mrs. Davey designed and executed the special handworked rugs, drapery, upholstery fabrics and wallpapers.

The living room is truly livable. Comfort and informality predominate without losing a nice sense of balanced arrangement. Book shelves extend the length of one wall from floor to ceiling, broken by the entrance to the dining room. Above the entrance an extension of the top shelf makes an unusual niche for a bowl of hanging ivy. The fireplace is large and simple, with tall graceful andirons to match other New England antiques. The furniture is all typically Early American and very appropriate for vacation relaxation.





Mrs. Goetz, who was Edith Mayer, is extremely artistic and finds her hobby in architecture and decoration. Her influence is obvious in the careful planning and attention to detail shown in her beach house. There are two small daughters in the family who received most of the consideration when planning this home. Mr. Goetz is an important official at the Twentieth Century-Fox Studios but he showed his wisdom and appreciation of his wife's ability by giving her complete freedom in the carrying out of her ideas.

The house is Cape Cod in style and is built on the beach at the edge of the water. The garages lead directly off the highway and with a high white fence make for complete privacy of the living quarters. A small door leads into the forecourt, beside the door a telephone so that callers may announce themselves.

The forecourt is very colorful with blue shutters and red rambler roses against white clapboards. A red brick sidewalk runs the length of the service quarters and borders a sand badminton court.

The living quarters are on the beach frontage, the living room and dining room opening onto a large porch formed by the second story extension and paved with red brick. Deep lounging chairs and comfortable chaises longues provide a shaded retreat while huge beach umbrellas and stuffed beach pads lure the sun bathers. Privacy to the beach is increased by extending the high board fences on each side of the property.





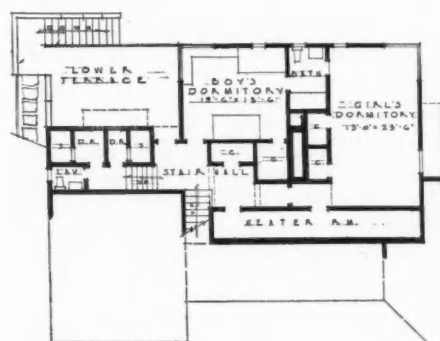
Photographs by Berne-Merge

THE SUMMER RESIDENCE OF MR. AND MRS. NELS GROSS

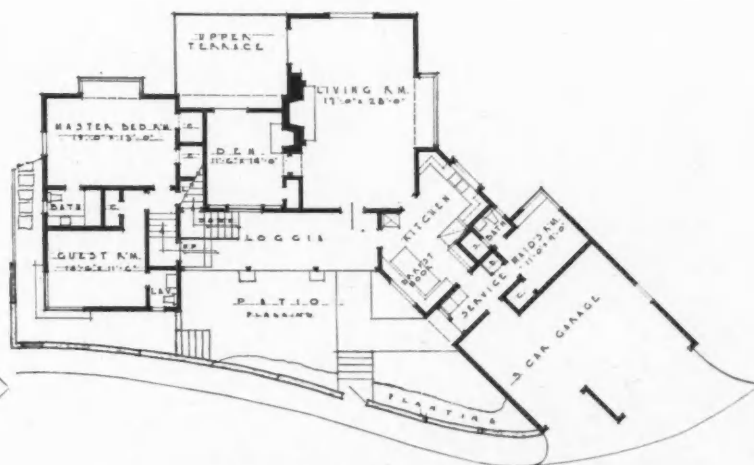
at Emerald Bay, California

ARTHUR C. MUNSON
Architect

Built on the cliff overlooking the blue bay, every room in the house has a magnificent view of the coast. Of California Colonial architecture it is painted an off-white with yellow trim, the doors of the triple garage being yellow. The large living room and upper terrace will accommodate many guests and for quieter moments there is the den. The master bedroom and guest room are on this floor while on the lower floor are dormitories, one for boys and one for girls with dressing rooms and an extra lavatory for swimming guests. And Emerald Bay is grand for swimming.



LOWER FLOOR PLAN



MAIN FLOOR PLAN



Entering from the road the visitor goes through a little gate into a loggia which is lower than the street. On the lee side of the house it is protected from ocean winds and ideal for lounging and outdoor dining. An interesting old antique table and chairs add to the comfortable atmosphere and cactus and succulent plants are as appropriate at the beach as the desert with their queer shapes and unusual flowers. Even the most ardent mountain lover would find it difficult to resist the restful charm of this beach home.



The living room is paneled in pine, painted and rubbed with clear wax. Lighting fixtures and hardware were specially designed to blend with an antique door handle and hinges. In the large bay window is a fine old table and chairs and the view is ever a pleasant appetizer.



On the mantel over the generous fireplace are lovely old copper plates, warm against the honey-colored walls. The floor is of wide planks, the hand-tufted rugs rich and colorful. Gay drapes give the room an air of comfortable informality. The French doors lead out to the upper terrace.



The boys' dormitory is ideally arranged for vacation time. Bunks are practical and lots of fun, and there are shelves and cases for storage. The walls are paneled with pine, the ceiling is of nu-wood, the floor painted dark blue. Devoid of bric-a-brac and unnecessary furniture, an occasional outburst of esprit will do no harm.



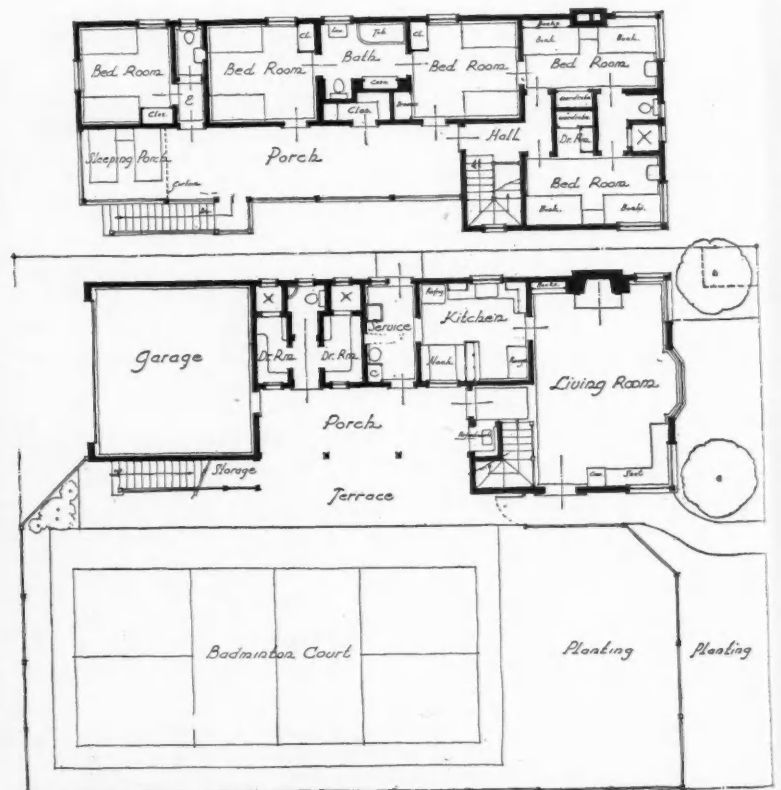


Photographs by George Phillips

THE BEACH RESIDENCE OF
MR. AND MRS. EDGAR WILLRICH

on Balboa Island, California

DOUGLAS McLELLAN, A.I.A., ARCHITECT





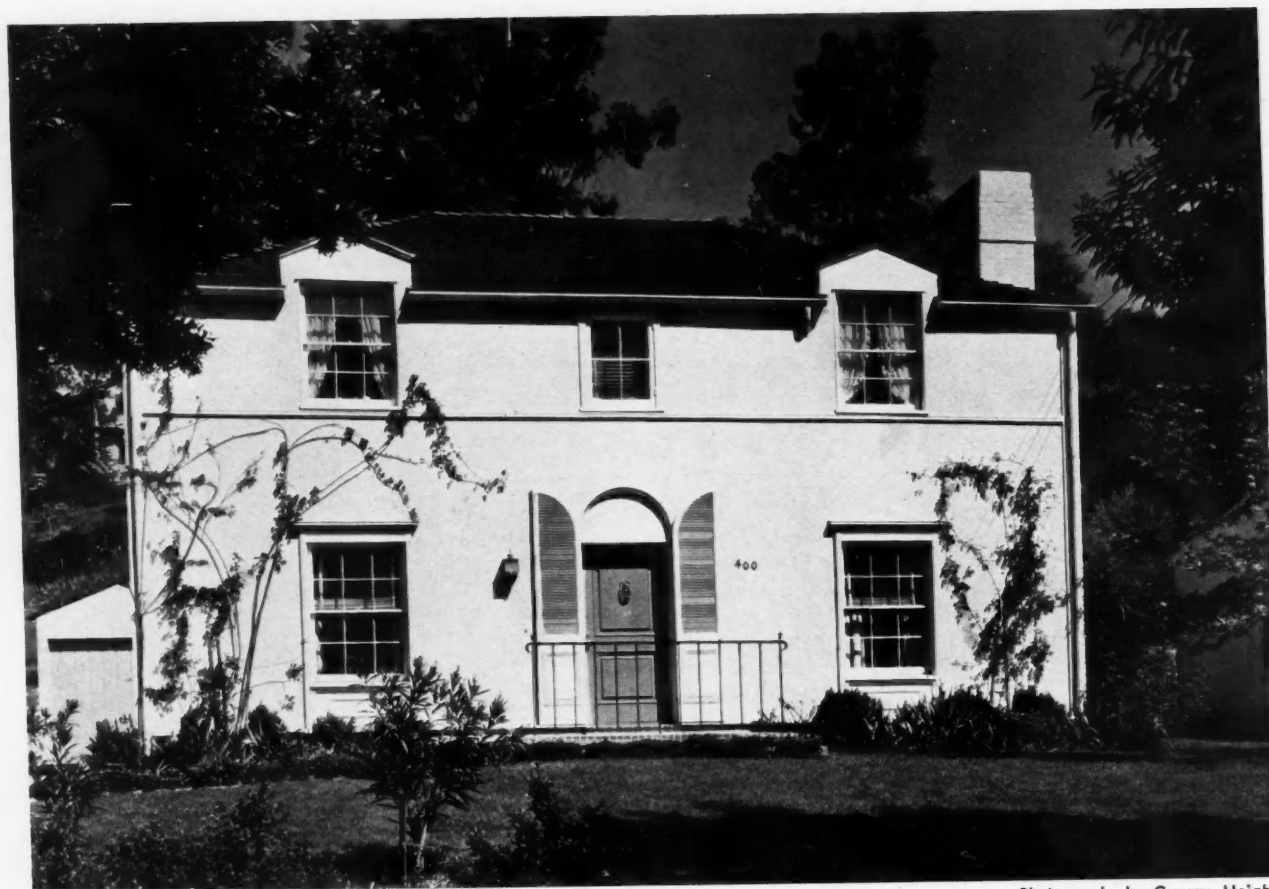
Love-nothing and the game is yours.

But the badminton court is not the only attraction at the Willrich residence. Of classic Colonial style, the house is pink with white trim and with two large green poplar trees and the usual Balboa blue sky, it is always a picture in color. The court is of cement stained green, the porch is also of cement of a warm russet brown. Not to mention the varying shades of suntan.

A cursory study of the plan will reveal the hospitable propensities of the owners—count the bedrooms and count the beds. For one of the joys of a beach home is ample accommodations for friends, the more the merrier. The two front bedrooms are very narrow, with beds head to head, built-in wardrobes, adjustable lights and running water. Two dressing rooms, each with a shower, open off the porch.

In the living room the walls are a soft sage green with white trim, the floor a mottled pattern of russets and greens. Linoleum floors are used throughout the house. The furniture is light and practical, colors are gay and summery. With an accent on entertaining, the house extends a gracious welcome.



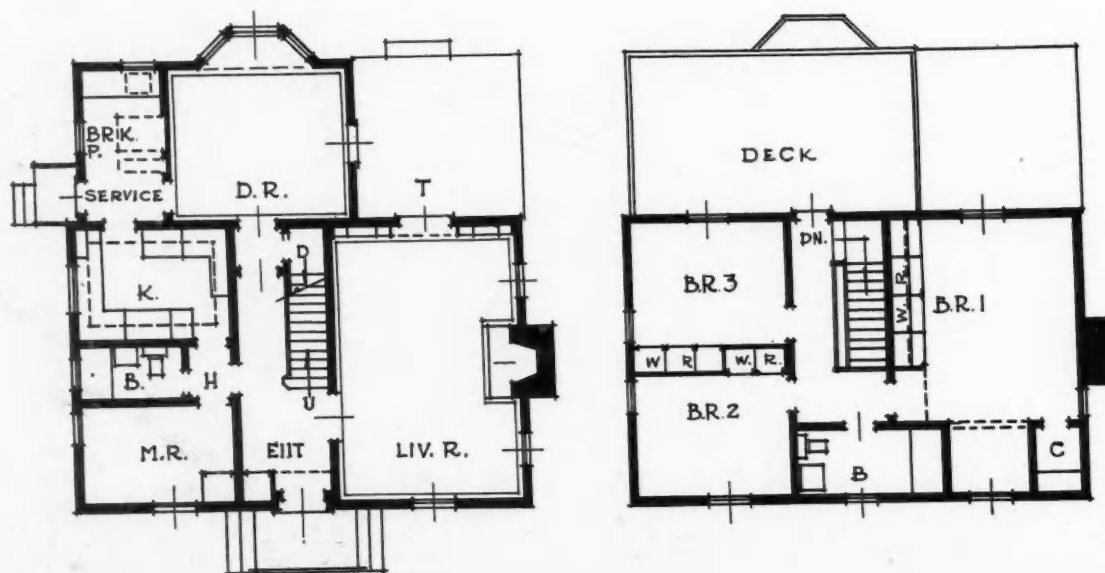


Photographs by George Haight

THE RESIDENCE OF
MR. AND MRS. ANTHONY HOAGLAND

Pasadena, California

WILLIAM McCAY, A. I. A.
ARCHITECT



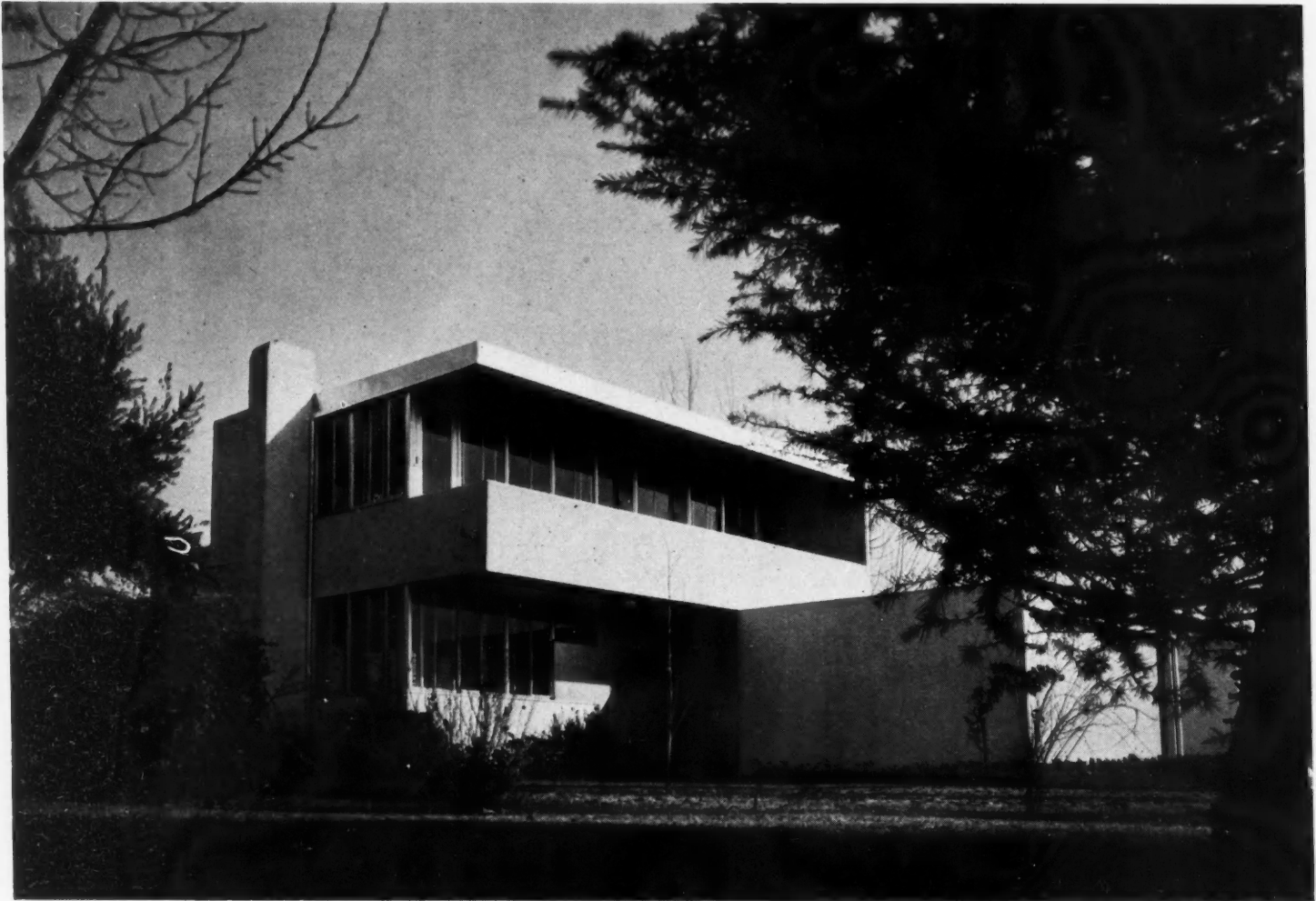


A small house in modified Regency that attains a quiet sophistication and elegance. It is an excellent example of what can be done with the small home when an attempt is made to get away from the humdrum. The exterior is a deep beige with a brown shingle roof. The door, which is distinguished by a large and imperious brass knocker, is sage green. Windows, shutters and trim are white. The simple almost austere lines of the exterior are repeated in the small entrance hall where the finish of detail lends added dignity.

In the living room antique pieces are arranged with a modern simplicity. The fireplace is unassuming, the book shelves homey, and luxuriously large sofas attractive and restful. The walls and drapes are blue, the carpet a sand color. The brass fireplace accessories and the Regency mirror complement the subdued, refined feeling.

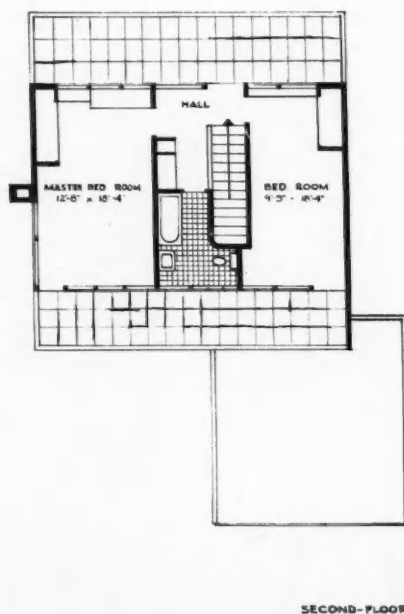
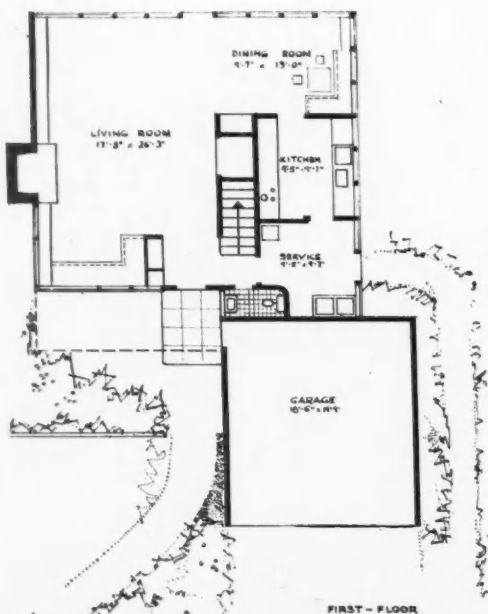
One of the interesting features of the house is the combined service porch, breakfast porch, laundry porch and fitting across the covered laundry tray a very efficient and practical bar. Guests may gather and enjoy a cocktail or two before dinner is served in the dining room adjoining.





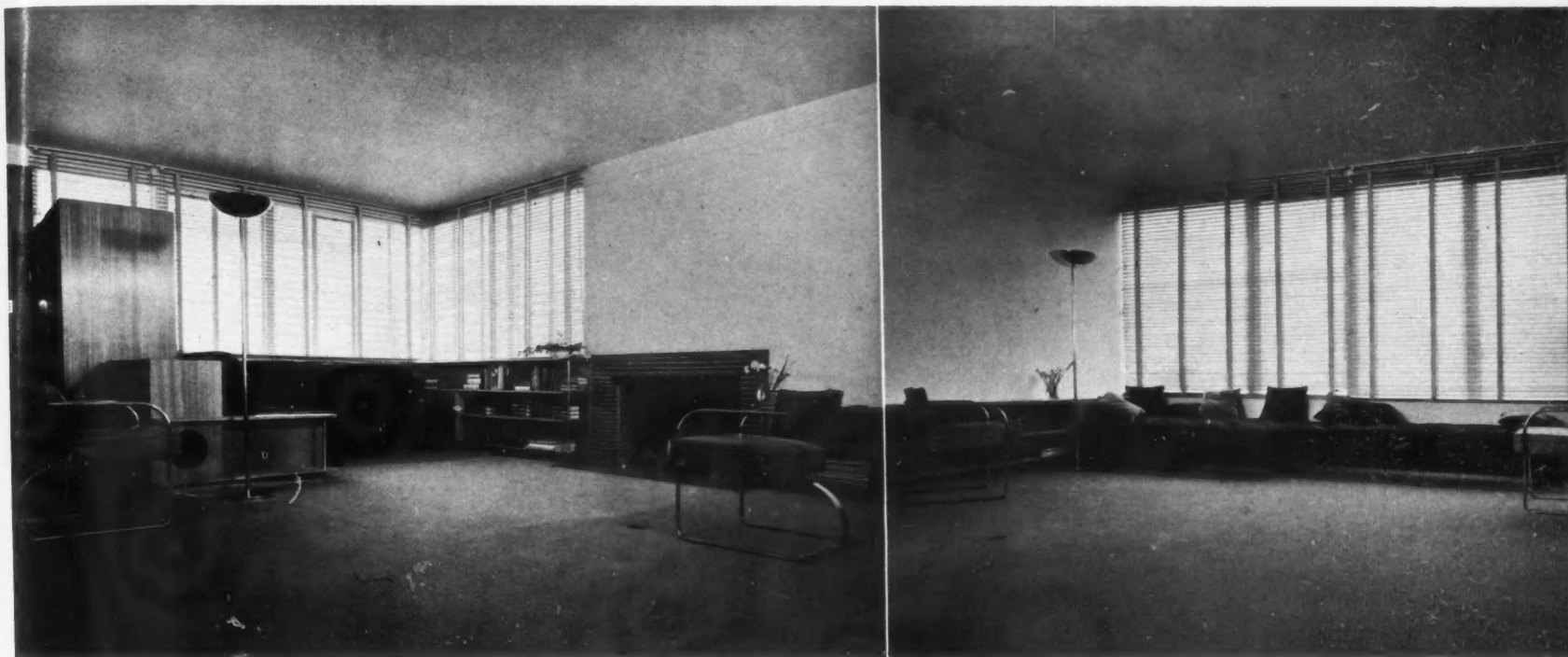
Photographs by Julius Shulman

THE RESIDENCE OF
MR. AND MRS. FRANK DAVIS
Bakersfield, California



RICHARD J. NEUTRA, A.I.A.
ARCHITECT

PETER PFISTERER
STAFF COLLABORATOR

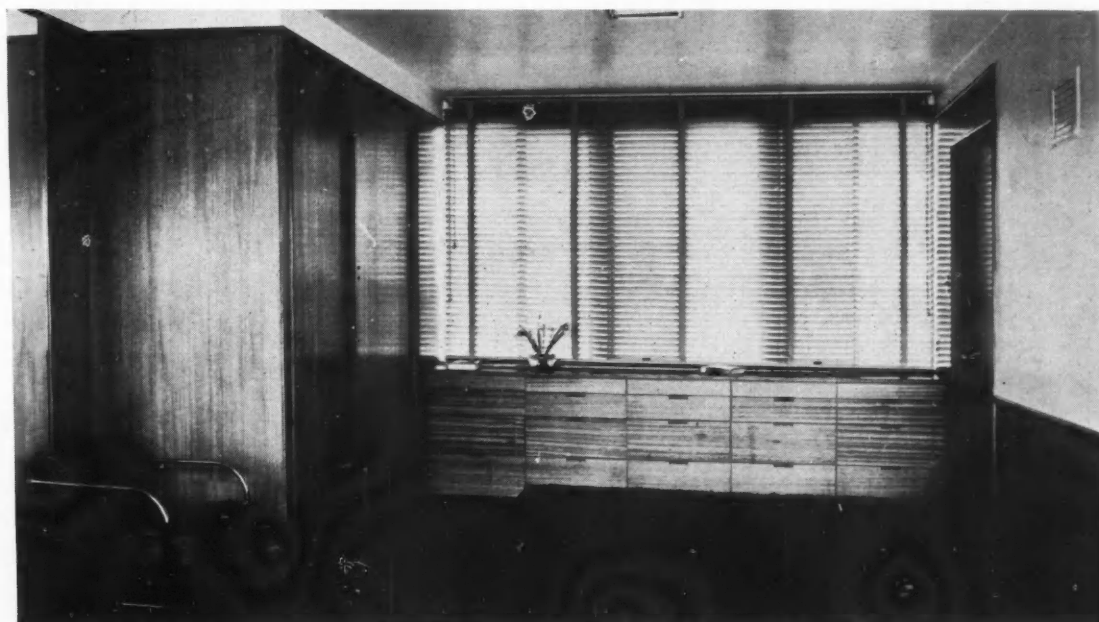


The lack of any particularly interesting views from this modern home is reduced by the openness of the land and the large and beautiful trees surrounding it. Although the street front faces south, excessive radiation has been overcome by extensive overhangs on both stories. Recessed lights under the balcony illumine the entrance where the front door and the door leading into the garage are adjacent.

The plan reveals an unusual spaciousness, the living room and dining room opening together with large expanses of glass, and upstairs two long bedrooms with the added space of the two balconies.

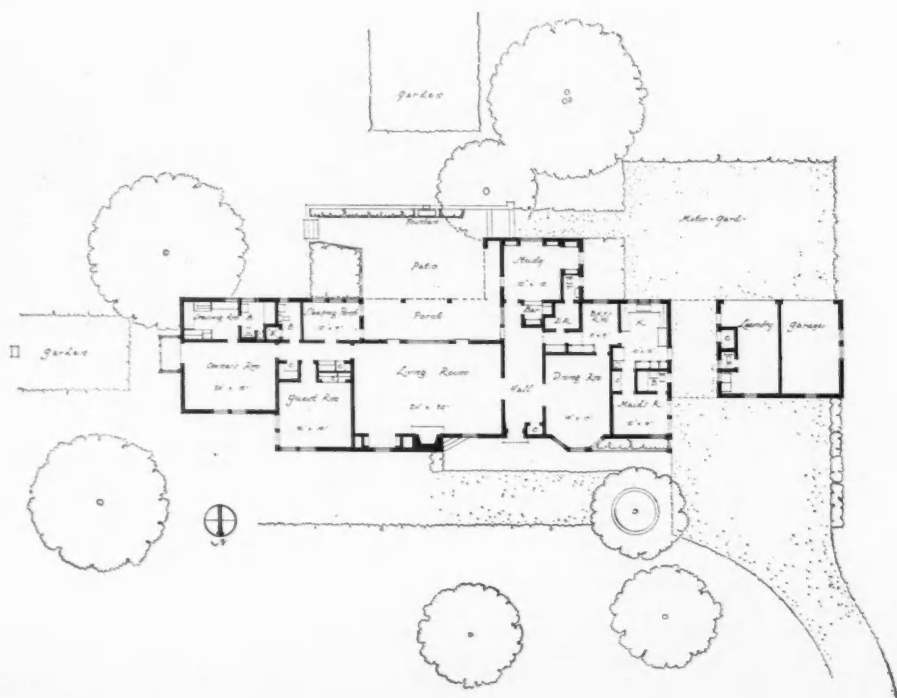
The living room is typically modern with built-in seats, streamlined, tubular chairs, indirect standard lights, and a low bookshelf running the length of the fireplace wall. All wood surfaces are finished in mahogany plywood. The room is dramatic in its simplicity and lack of furniture.

In the bedroom built-in wardrobes and drawers afford spacious storage facilities and also increase the apparent size, an effect which is heightened by a mirror reaching from floor to ceiling opposite the beds. Large windows face both north and south, giving ideal cross ventilation. The lighting fixture is a flush panel recessed in the center of the ceiling.





Photographs by Berne-Merge



THE HOME OF
MR. AND MRS. HENRY RANDALL
Santa Anita Oaks, California

WINCHTON RISLEY, A.I.A., Architect
OWEN T. REEVES, Builder



Long and low, this California home is ideally suited to the natural landscaping of live oaks that surrounds it. The plan is unusual and interesting. The garage separated from the house by a covered drive has one side used as a laundry. The dining room and breakfast room are nicely related; likewise the study and bar. A powder room and lavatory are conveniently located off the passage to the breakfast room. The spacious living room opens onto the porch and patio and is nicely broken by the fireplace and the deeply recessed window. The master bedroom has a commodious dressing room and private bath, a second bath is available from the hall.

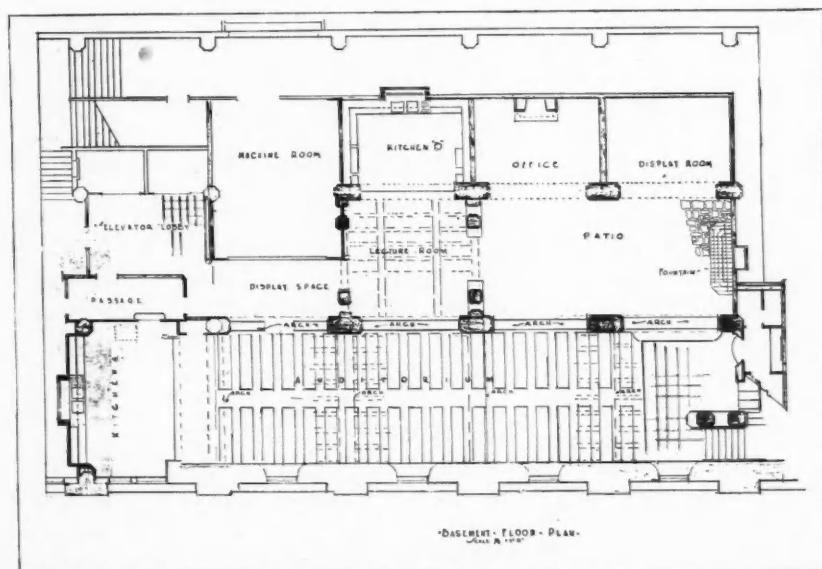
Painted an off-white, with weathered shingles, a spot of color is the main entrance door of Indian red. Vines and potted plants and a charming little bronze nude make the outdoor areas delightful places to garden, to read or just to recline and be lazy.





Photographs by Harvey Patteson

"SPANISH PATIO"
 SAN ANTONIO PUBLIC SERVICE COMPANY
 in San Antonio, Texas



ATLEE B. & ROBERT M. AYERS
 ARCHITECTS

THE work which we did for the San Antonio Public Service Company and recently completed was a rather interesting project inasmuch as it involved not only the working out of the design, but the selecting of the decorations, the designing of the furniture, electrical fixtures, purchasing of the plants, rugs, pottery, baskets, etc., and even supplying gold fish for the fountains and aquariums. Then, too, we might include that there were two paintings four and one-half feet by five feet that had to be made in oil to give the impression of looking outdoors. The writer finally decided to do these paintings which were carried out depicting two Spanish outdoor subjects with dark blue skies.

It was necessary to utilize a rather dimly lighted basement of their building in which to place the Home Service Department to demonstrate the use of modern gas and electrical appliances. They required two completely equipped kitchens, one to be used in connection with the auditorium, which was a long rectangular space to seat not less than two hundred, and the other kitchen to have a smaller seating area in front of it. Then, too, we had to provide a model dining room, an office, ladies' powder room, storage space and room for an air-conditioning plant, inasmuch as the space was to be air-conditioned.

Since the space was to be known as "Spanish Patio" and this name predicated the type of architecture, we designed the auditorium after a more or less Spanish chapel type. In place of the sanctuary, we provided a model kitchen. The kitchens were furnished with white metal cabinets, stoves on rollers, electric refrigerators, mixing tables, electric dish washers, kitchen aids, etc. In front of each kitchen were hung curtains which pulled aside and fitted in pockets. Paralleling on one side of the auditorium is a patio. An attractive view of the chapel is obtained through large arches which connect with the two spaces. The patio is about two-thirds the length of the chapel and on two sides of it are arches opening into the auditorium and on the opposite side into a dining space and the other for an office. At one end is a Mexican decorative blue and white tile fountain, the water being supplied through a bright yellow pitcher cut in half and cemented to the wall.

One enters at the rear of the auditorium from the first floor. The lighting is of a very subdued effect, except the patio which is carried out in a brilliantly illuminated warm yellow sunlight effect. Secondary to the lighting of the patio are the two kitchens. These are well lighted so that they are the focal points of interest at the end of the auditorium.

The floors were carried out in large red tile with cream gray mortar joint except the patio which was finished with a tan and warm orange tone flagstone. The ceiling over the patio was dark cobalt blue and suspended under it was a very coarse woven orange colored awning which came within twenty inches of the side wall and hung on ropes.

The Mexican pottery, varied colored woven reed baskets and rugs were all selected from our local markets of which we have an abundant supply. We carried out various decorative effects on the walls of the patio, such as strings of red and yellow ears of corn, Mexican pottery, a parrot in a split bamboo cage and also Mexican tile-covered wrought iron table and even a decanter with refreshing liquid.

ATLEE B. AYERS, F.A.I.A.





Photograph by W. P. Woodcock

THE SUMMER HOME OF
MR. AND MRS. THADDEUS C. JONES

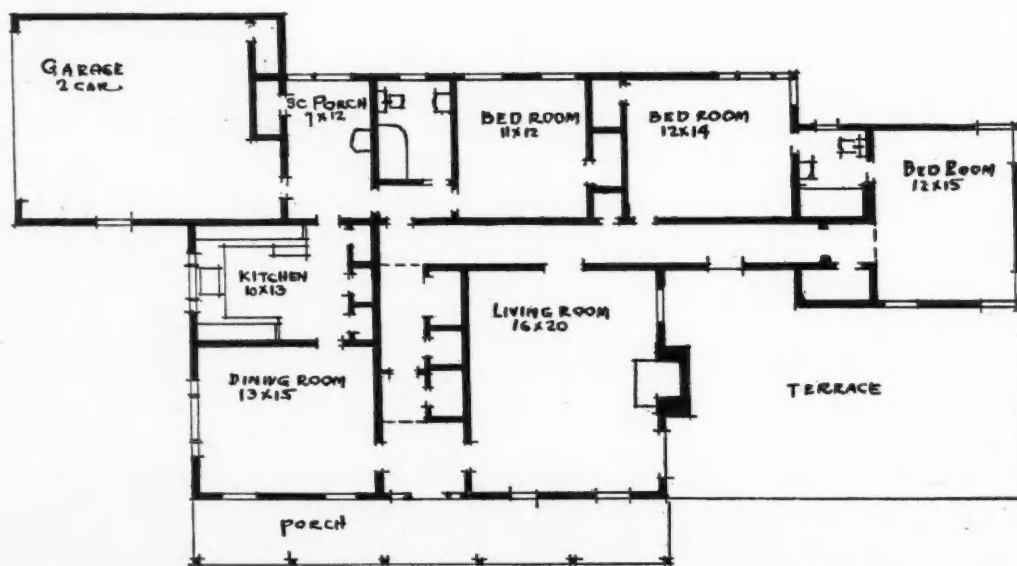
in La Jolla, California

DONALD D. McMURRAY, A.I.A., Architect

EARLE HUGENS, Builder

A little house that will delight the hearts of all the lovers of this Early California style of architecture. The exterior is stucco painted a light cream in color, the trim and metal casements painted to match. The front door is a soft shade of jade green. The interior walls are cream colored plaster with trim of knotty pine with a natural finish and Oregon pine enameled.

A large terrace opens off the living room for enjoying the balmy evenings of LaJolla. Every room can be reached from the hall and the third bedroom and bath can be used as a maid's room or as a guest's room as desired.



A MOST INTIMATE GARDEN

By C. F. GREEVES-CARPENTER



Photograph by Karl Obert

MEDITATION should come easily to the average motorist. Fully conscious of traffic, of side roads and all other possible hazards he—or she—yet has time for a quick glance at a house or garden as it flashes past. Unsuspected though are the many gardens hidden from view, the quiet, charming, intimately friendly gardens to which only the favored few may penetrate.

Driving around beautiful Santa Barbara one sees many lovely gardens, but a goodly number, which would delight the eye and heart of a garden enthusiast, artist or mere spectator, would leave one solely with the impression of loveliness, of color and gaiety.

Perhaps it is to the smaller garden to which we should turn for the more subtle qualities which the intimate garden alone can create. The more modest garden has many advantages for it is truly livable. It is a place in which it has been a delight for the owner to work, to potter and enjoy to the full his leisure hours. It, too, is a place for repose as well as for the acquisition of horticultural knowledge.

Mr. and Mrs. Frank G. Schulze of Santa Barbara have created a garden with their own hands which has a rare feeling about it that many garden lovers would wish to emulate. Credit for its planning and for the planting belongs to Mrs. Schulze for she it is who is the garden enthusiast, but honors are equally divided for Mr. Schulze has accomplished much in putting in equipment that has made of this unique garden a veritable oasis of the heart's desire—a place to retire in peace where the inharmonies of modern life may be kept at bay, a spot in which intimate friends may share the joys of communion with kindred

spirits, a livable outdoor room that is really as much a part of the house as the roof for it fits so closely into the completed picture of a real home.

Ten years ago Mrs. Schulze had absolutely no gardening experience, probably didn't know a fuchsia from a small orchid. Today she is something of an expert, specializing in both fuchsias and begonias, and she is most enthusiastic about her home for it is both her hobby and her life.

"The California live oaks" she told me, glancing around the place with live, friendly, alert eyes, "were really the foundation for this garden. When we came here there were four of them on the property. The one under which we are sitting I estimate to be about seventy-five years old." It was a beautiful specimen with long branches reaching out in greeting, giving pleasant shade that made the garden doubly attractive during the heat of the day.

"We had to take down a seventy foot eucalyptus and an acacia as they took too much out of the soil," she continued with the manner of one who knew whereof she spoke, "and we now have, beyond the enclosure, an avocado and two orange trees that give a sub-tropical touch as well as a goodly supply of fruit," she added with a pleased laugh.

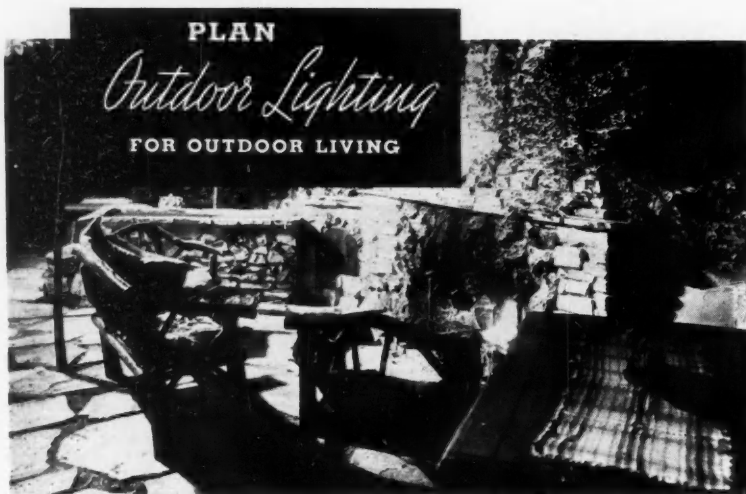
Of course, we were at the back of the house, sitting restfully in one of the few really intimate outdoor living rooms I have ever been in. Two doors lead into the house proper, one into the living room at the left and the other to the den with its low windows which made a frame for the garden from its comfortable interior. A semi-circular wall, some thirty-five feet long, four feet high

by fifteen inches thick, encircled and enclosed the garden with two heavy, low gates at either side of the house, one giving access to the drive and the other to the open garden at the side and front of the house. The wall itself was made from rock which had been taken from an old cesspool. Another economy feature which was most effective was the paved area between the house proper and the wide border garden. That had been made from old cement blocks from a sidewalk, with a scattered arrangement of bricks that relieved the general floor coloring and toned it in with both house and garden.

The semi-circular wall not only served to enclose the garden and give an air of privacy and intimate clamor, but a more utilitarian, though just as artistic, purpose in that geraniums and potted begonias were spaced irregularly on its top and base. Facing the house, a semi-circular area about six feet wide contains both potted and planted begonias, fuchsias and ferns, the Woodwardia variety predominating as it fills in excellently between the begonias. Some eight or ten fuchsia trees lend height and color under the live oak so that a very colorful and pleasing picture arrays itself for enjoyment, while beyond the wall, tangled verdure gives an impression of a vast expanse of tree growth.

Abutilon is planted just beyond the wall as its graceful blossoms attract an Arizona oriole and its song adds immeasurably to the enjoyment of this outdoor room. Humming birds, too, add much color and not a little real interest to this garden as they flit from bloom to bloom or hang poised as though meditating on their surroundings.

(Continued on Page 34)



Lighted barbecue nook in garden of the home of Mrs. Jane M. Bashor, Los Angeles

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Mrs. Schulze at her potting bench.

A MOST INTIMATE GARDEN

(Continued from Page 33)

"You see I have both fibrous and tuberous begonias. The former bloom the year around, while the latter only last for a few months in pots. It's a lot of fun changing the garden color scheme and it's easy to do as many of my plants are in pots."

Building a small lathe house near the garage Mrs. Schulze has enjoyed learning gardening "from the ground up." It first had the sides covered with cloth and a glass roof made from old windows. When Mrs. Schulze got a little further advanced in the school of practical gardening, she became ambitious to raise Rex begonias, so the lathe house—or house which started out to be one—became a cloth house, and in it she has had some wonderful luck in raising this difficult variety from seed. Now, however, the cloth house is to be banished. It's unsightly and has to be recovered every year, but Mrs. Schulze still prefers the cloth as she believes things grow better under thin cloth as the plants are enabled to get the full benefit of violet ray which glass excludes.

"Nine out of ten amateur gardeners," Mrs. Schulze continued, modestly placing herself in the amateur class, "don't have any luck in trying to raise potted plants and I think it's because they forget about watering them regularly. You have to watch a potted plant just about as carefully as you would a baby. I water mine twice a day. Once a week I soak them thoroughly, allow them to stand a couple of hours to drain and then feed them with liquid manure. I use well-rotted cow manure on the begonias that are planted in the ground."

"All my potted plants I get ready from cuttings," she added, "and bring them in pots to this outdoor room. Then, when they grow too large for the pots, I transplant them to the garden area inside the enclosure. I begin with three inch pots for the cuttings, then repot them time and again into large pots until when they get pot bound in ten inch pots, then I put them in the ground."

RESIDENCE OF MR. AND MRS. THADDEUS C. JONES LA JOLLA, CALIFORNIA DONALD D. McMURRAY, ARCHITECT

EARLE HUGENS
BUILDER

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Residence of Mr. and Mrs. Henry Randall SANTA ANITA OAKS Winchton Risley, Architect

Builder

OWEN T. REEVES
140 W. UNION ST., PASADENA

"Tell me some of your ideas on soil, fertilizer, spraying, and general care," I asked, and Mrs. Schulze gladly responded.

"Why, I've found that a mixture of one part well-rotted barnyard manure, one part leaf mold and one part sharp sand is a good mixture for fuchsias. Then I'm firmly convinced of the advisability of every garden having its own humus pit. It's the most vital part of growing plants on a small place. I've noticed that a pile doesn't rot as readily as when the leaves are in a pit. We've a lot of oak leaves on this property and I rake them into the pit, humus it, water it well once a month and find it rots quickly. The highly acid content is particularly beneficial to both fuchsias and begonias. The latter must be well fed as otherwise they'll develop into scraggly, scrawny plants. Fuchsias, too, require lots of fertilizer which must be well-rotted and they need plenty of water."

"I water with a fine spray at the base of the plants, seldom water the top as the water would weigh down the heavy blooms until they are apt to break off; and I soak the ground twice a week."

"Fuchsias," Mrs. Schulze continued, "are bothered with both thrips and red spiders and in Spring I get busy spraying the plants once a week with nicotine sulphate. As soon as I notice thrips—and they usually arrive about the first of July—I spray the plants every three or four days for a couple of weeks with an oil emulsion. I think you'll agree," she concluded with quite pardonable pride, "that they are a healthy looking lot of plants."

TRAILS BEGIN AND CLOTHES END

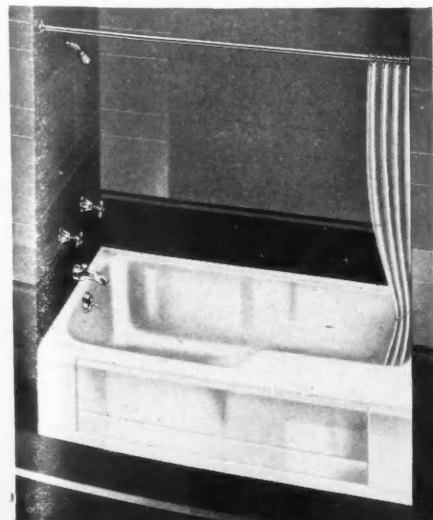
(Continued from Page 3)

sailing dates choose a combination of sailing and deepsea fishing costume in gabardine of jacket, trousers and blouse, or the same may be found in a new waterproof fabric in sun bleached colors. If more color is desired select for yawl or dinghy use a workmanlike denim jacket, striped slacks, a cricket cap, and red or blue sneakers.

The coast from Del Monte, with its famous golf courses, to San Diego with its bay and unsurpassed bathing beaches, is accented with popular resorts. For the surf lastex is increasingly popular for swim suits, though the good, solid standbys in English knit hold their own. Sharkskin numbers are seen as well as dressmaker types in any fabric. Emphasizing the opening of the racing meet at Del Mar the market provides a definite little shirt, cut like a jockey's but in cotton, in bright colors to slip on over the bathing suit between dips. Coats of all lengths and types prevail in beach wear, but since short ones are more often selected it is more individual to choose a long one.

In the neighborhood of Los Angeles the most popular lakes are Arrowhead and Big Bear. The latter has regained its lure with the rising water level, the highest reached in many a year. The country around has remained more or less primitive, yet the wilderness is by no means all pervasive as there are good inns and excellent living facilities. Golf, tennis and badminton may be enjoyed at these resorts, as well as boating and riding. In golf some of the best performers avoid shirts that pull away from skirts, but play in a one-piece shirtwaist dress, for which natural colored linen is suggested, pigskin belted. Badminton and tennis require skirts or shorts as the whim runs, but fashion favors a brief skirted Wimbledon dress. Pleated skirts for these sports are rated higher than par as they never cramp the footwork.

Vacationers would necessarily be counted much older than "Father William" if they covered all the vacation areas in one lifetime, but it is an advantage to live in a land that provides so much contrast and so many delightful spots in which to enjoy a summer or a winter vacation. And where the feminine half of the world may revel in cut and color deliberately planned for each and all occasions.



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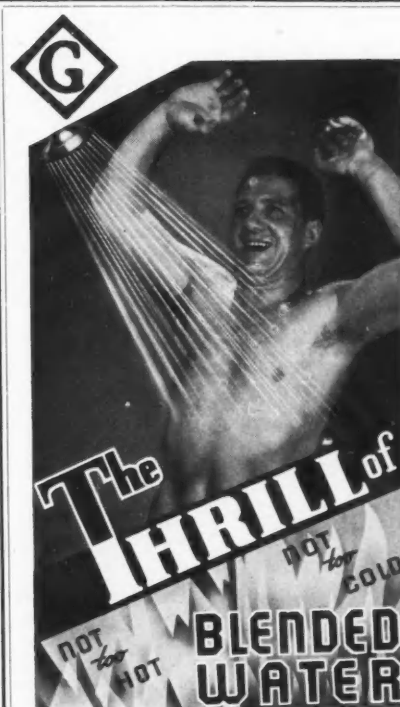
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NEW PRODUCTS AND PRACTICES



Glass blocks and tile give perfect light and attractive color to the walls of this up-to-date kitchen in a modern dwelling at Rio Del Mar. The 6 x 9 size of tile adds to the architectural design while the rust color of tiling contributes a contrast in the color scheme, an important feature in modern kitchens. From the Kraftile Company.

Style in Kitchen Tile

From the recess for toe-space along the blue border of its floor covering to its new-style tubular overhead electric light, the kitchen of the Schirmer dwelling at Rio Del Mar, near Santa Cruz, is modern in all its aspects.

Walls are in the modern 6 x 9 Kraftile in an interesting shade of rust. The entire side of the room above the spacious sink and drainboards of white tile is glass blocks, ceiling-high, with a panel of ordinary glass shaded by a Venetian blind.

Light, color and convenience are attained in this modern room. The use of tile on the walls provides color and is easy to clean. Glass blocks and tubular electric fixtures provide ample light.

Stove and refrigerator are in recesses which are completely tiled, ceiling-high, with the new 6 x 9 Kraftile. Set in straight joint horizontally, the larger size of tile adds effective lines to the design as well as warmth of color, a rust color contrasting with the white equipment and blending with the built-in cabinets' blue trim. The floor is cream-colored linoleum, mottled with blue and tints of gray. Baseboard and border are solid blue. The drainboards are of white tile, 6 x 6, diagonally set. Capping is of white vitreous tile.

Contrary to usual increased cost of installation for tiles of the larger size, this job was completed at no greater cost per square foot than for tiling of smaller size. One phase of economy was the specification of wood moulding at door jambs, thus eliminating cost of tile trim there.

A striking effect was the result of using the window of glass blocks to ceiling-height and complementing the clear transfused light with the generous use of color in tile.

A Venetian blind for the ordinary window which is in the glass block area gives an outlook above the sink as well as controlled ventilation. Another feature of the kitchen is that toe-space is provided by a convenient recess around the entire room.

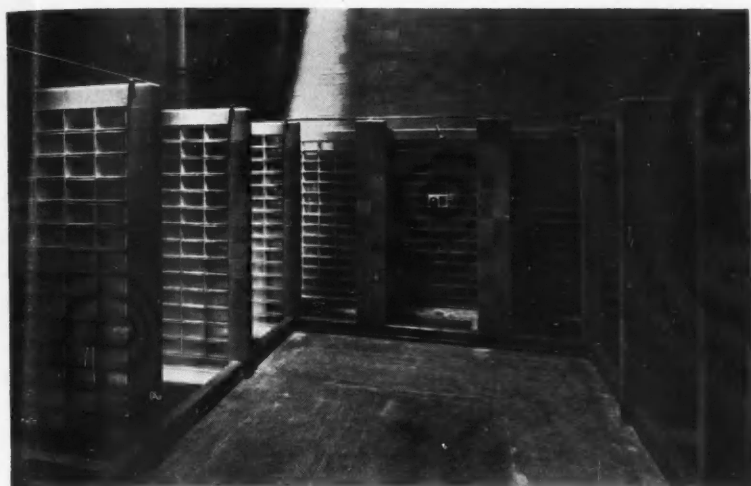
Tops in Tops

Linosteel, Stainless Steel, the top of tops for drainboards, counters and tables. Every home-owner, whether small or large has wished for a stainless steel drainboard or table top but the prices have always been prohibitive until now. Construction is of heavy sheet steel as a base, on which metal lath has been spot welded securely to the rough finished top of the cabinet or table; cement is poured on to a thickness of one inch, on which a satin finished sheet of stainless steel is laid and the whole top neatly trimmed with stainless

A Linosteel drainboard within the average budget range.



NEW PRODUCTS AND PRACTICES



Stall showers are provided for the employees in the modern plant of the Owens-Illinois Pacific Coast Company at Oakland, California. Partitions are made of translucent glass bricks reflecting the pastel green of the Kraftile terra cotta walls. Maximum light and ventilation are realized in this up-to-date locker room.

steel, making a waterproof unit of solidity, resiliency and beauty. Linosteel harmonizes with anything and for the home-owner who prefers battleship linoleum or sheet rubber covered drainboards, counter or table tops, Linosteel is made to meet that particular requirement. Construction is identical to the stainless steel with one change, in place of the satin finished stainless steel a heavy sheet, similar to the base sheet is laid on the cement making a smooth, hard surface to which the battleship linoleum or sheet rubber is cemented and the whole unit is trimmed with stainless steel. Tile Seal Manufacturing Company of Los Angeles is responsible for this attractive and modern unit.

Unitrol

A few years back a pleasant evening out was likely to be suddenly interrupted by the frightening thought that you had left the gas on. Gruesome thoughts of exploding tanks filled the mind as you hurried home. Rapid and continuous strides have been made since then in the development of automatic controls. One of which is the Grayson Unitrol combining the Grayson Combination Snap-Action Thermostat with a 100% shut-off snap action safety valve of the thermo-magnetic type. In the integral casting are combined the thermostat, 100% safety shut-off valve, main gas cock, gas supply control valve and the pilot valve.

This integral unit simplifies installation and obviates the chance of numerous leaks which may occur,

where a multiplicity of separate units are used. The gas cock is of the rotor type being two flat surfaces perfectly lapped and held together by a spring tension. Any wear of the surfaces only tends to lap them to a more perfect and gas tight joint.

The safety pilot valve is actuated by a thermo-couple and a thermo-magnet and not on the principal of expanding metals. The electrical energy produced by the thermo-couple through the heat of the pilot flame, is used to energize the electro-magnet, which in turn is used to hold open a gas valve. Should the pilot flame fail, the hot junction cools and in a short time ceases to produce sufficient current, the magnetism of the electro-magnet weakens, releases the armature, or keeper, and allows the spring to close the gas valve. Thus, it is evident that no matter what the failure may be, whether it be pilot failure, failure through mis-handling, or failure through breaking the thermo-couple tube, the Grayson safety pilot will immediately close, cutting off all gas to the main burner and pilot.

There is one other factor about the Grayson Unitrol which makes it a desirable thermostat from the standpoint of the user. The rotor type gas cock is quite easy to turn and does not have that tendency to stick, which is usually found in the plug type valve. The simple operation of turning the dial from the off to the start position, allows gas to pass to the pilot. In this position the indicator set lever can not be lifted, therefore no gas can pass to the main burner.

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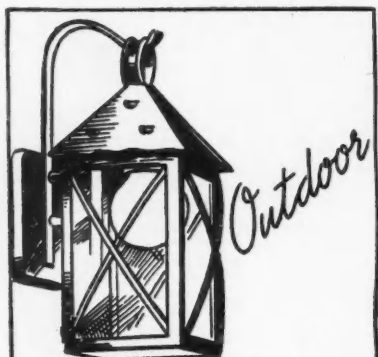
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Of all modern conveniences, a DAY AND NIGHT Water Heater brings the most comfort — costs the least money. Write for booklet or see your Day and Night dealer.

Spring Byington, mother of 20th Century Fox's famous "Jones Family," now appearing in "A Trip to Paris."

DAY and NIGHT WATER HEATER COMPANY
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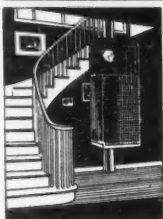
A fixture which will give you double duty—brings a welcome glow of hospitality to your door—and puts prowlers "on their way."

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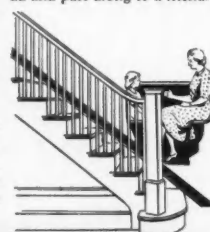
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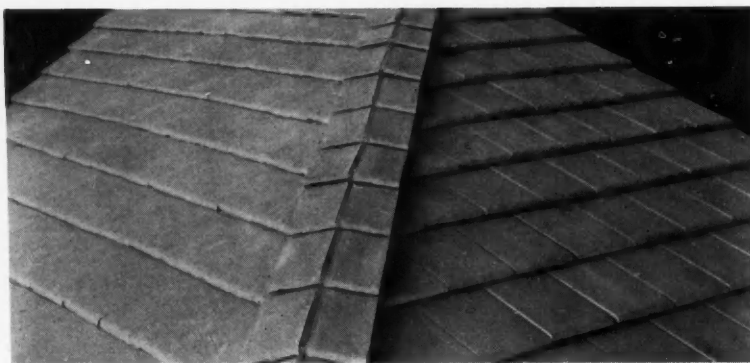
12 rooms, 3½ baths, designed by an architect, beautiful gardens and family orchard, cost \$50,000 will sacrifice for \$30,000.

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NEW PRODUCTS AND PRACTICES



A new shingle tile produced by Gladding, McBean & Company is approximately half as heavy as ordinary roof tile.

"Lightweight" Interlocking Shingle Tile

The most recent development of prime importance in the tile industry, which satisfies a long felt need of architects, roofers, and builders, has recently been made by Gladding, McBean & Co. This development is the new "Lightweight" Interlocking Shingle Tile which is approximately half as heavy as ordinary roof tile—620 pounds per square—so that no extra construction is required for bracing. In addition, the tile is very little more expensive than ordinary painted wood shingles.

Such an innovation in the roof tile field is made possible by the particular design of the tile. The overall thickness is 5/8", but the under side is hollowed out, leaving braces at regular intervals. In other words, the principle is the same as that used in the construction of a suspension bridge. The interlocking feature also reduces weight as less pieces per square are required for laying.

"Lightweight" Interlocking Shingle Tile is also fireproof, rot proof, beautiful and durable. Adaptable to most types of architecture, it is available in natural clay reds, and three burned slip colors—green, blue and brown.

A New Ray of Light

Fluorescence, already widely used in crime detection, scientific research, and striking architectural and theatrical effects, now makes possible a new type of illuminant that provides both colored light and daylight quality more efficiently and satisfactorily than any light source hitherto available. The new Mazda Fluorescent lamps are developed by the General Electric Company of America in their Nela Park laboratories. These lamps convert invisible ultraviolet energy into visible light through the medium of fluorescent powders with which the interior surfaces of the glass tubes are covered. Surprisingly enough, the reduction from ultraviolet down to visible light has proved more efficient than generating visible rays directly. The reason for this is that ninety per cent of the ordinary filament is lost in infrared rays. In the matter of color, beautiful blue, gold, green, pink, and red effects are obtained.

Due to lower operating costs and high efficiency many uses will be found for this new illuminant. Articles may be found in Nos. 4 and

5 of the Magazine of Light published by the Incandescent Lamp Department of the General Electric Company, Nela Park, Cleveland, Ohio.



Toothbrushes Concealed

Modern interiors demand modern bathroom accessories, therefore by request a concealed lavatory unit has been developed by Hall-Mack. Soap holder, tumbler holder and toothbrush holder are on a revolving panel that entirely conceals these necessary utilities when not in use. The panel revolves in a seamless, chromium plated housing, in fact this one fixture takes the place of three units.

The great success of this fixture has made possible a price reduction on the original solid brass chromium plated model. In addition, a new low priced line is now being offered to the small home builder. This unit has the same chromium plated housing with black bakelite revolving unit. The smooth side of the revolving panel is covered by a crystal



mirror. When closed, the appearance is very similar to the all-chrome fixture.

Both units answer the age-old question of what to do with toothbrushes. They are manufactured by Hallenscheid and McDonald and are on display at the Building Material Exhibit in the Architects Building in Los Angeles.

Banosilla

Washington Eljer Company has recently developed the "Banosilla," literally translated from the Spanish, bath-chair. Many women will welcome this new fixture as a relief from the back-breaking task of bathing small children. This, of course, is one of its many features. Architects and contractors will be pleased that it fits into the regular 5" recess space, is 6" wider than the ordinary recess tub and is so designed to give exceptionally large space as well as wide seat. Further the tub is designed to be as flat as possible to prevent slipping. It may be obtained in regular enamel, acid resisting enamel and eleven beautiful colors.

Let's Look at Booklets

Two new ones from the Modine Manufacturing Company of Racine, Wisconsin. A. I. A. File No. 30F details a new large and central type air conditioner for residential and commercial application. Intended for steam or hot water boilers, it cleans, circulates, heats and humidifies the air in winter, and cleans, cools and dehumidifies it in summer. The second catalog, No. 638-A, discusses the advantages of steam or hot water heating and air conditioning. Also describes the construction, performance, and operation of the conditioner.

There's no puzzle when you use Pozzolith, the new puzzuolanic plasticizer. An excellent water reducer, it is now being announced in dry form. The advantages of this method over the older type of liquid Pozzolith is discussed in a new booklet, No. 104 A-25M, issued by the Master Builders Company, Cleveland, Ohio. Some of the advantages are increased efficiency, easier handling and mixing, more adaptability for storage, and elimination of freezing danger. Also now put out in dry form is Master Mix, plasticizer, hardener, and waterproofer, used for floors subject to light industrial or heavy foot traffic.

Considerable publicity is being done to stimulate the public's attention toward better house wiring by means of the adequate wiring plan. The Electrical Development League of Southern California has prepared a folder listing the industry requirements and recommendations for adequate house wiring. These folders will be supplied to the architect without charge.

The Windsor Shower Door Company of Los Angeles offers various designs in shower doors, bath shields, and enclosures in their form No. 29H32. Specifications and diagrams are shown with each design. Also shown are the latest improvements in Windsor sliding track shields for showers over the bathtub.

BOOK REVIEWS

STANDARD PLUMBING DETAILS. By Louis J. Day. John Wiley & Sons. \$6.00.

PROBABLY few architects and surely fewer draftsmen ever learn the complications incidental to plumbing installations. In general it is left to the plumber to do the best he can on the job, while many hours are squandered in superintendence in trying to solve some mix-up in plumbing, heating and framing after a building is well under way. All this could be avoided with proper knowledge of the requirements and an intelligent incorporation of such knowledge in the plans. This book will make such plans possible and should be on every draftsman's table.

By WALTER WEBER, A.I.A.

PARK AND RECREATION STRUCTURES. By Albert H. Good. Dept. of Interior, National Park Service.

WHEN, before seeing the publications, I agreed to review, for a magazine of which I am fond, three fulsome volumes described to me merely as "dealing with structures erected by the Federal Government," I consented blindly but with a self-righteous glow of pride in my virtue. For, on a lecture tour of the Country I had just been viewing along with several masterpieces of federal architecture, many abominations in the way of post offices, customs houses and the like, that must have survived from days of hideous taste. The job bade to be painful.

Now the books have arrived and gloomy anticipation has turned to keen joy over their beauty to all and their immeasurable worth to the planner.

The precious volumes are named: *Park and Recreation Structures*.

They have been compiled lovingly and skilfully by Albert H. Good, Architectural Consultant of the National Park Service, backed by the Director of the C.C.C. and by a weighty advisory council representing the Department of War, of the Interior, Agriculture and of Labor. They are published by the Department of the Interior, National Park Service, 1938.

The subtitles of the volumes are:

I, Administration and Basic Service facilities; II, Recreation and Cultural Facilities; III, Overnight and Organized Camp Facilities.

The three can be bought from the Superintendent of Publications at Washington for less than three dollars.

Any one who has been in the throes of the annual debate whether to spend his vacation in the gaiety of some metropolis, or in the style of a fashionable resort, or to take to the woods and waters and peaks and revel in the glories of Nature, needs only to thumb through these volumes of alluring illustrations that seem to smell of pines and mountain air and tumbling water, for half an hour or so, and no doubt will remain in his mind and heart about choosing the latter course.

The scope of the books is far wider than the titles might seem to imply, for quite as much space is given to metropolitan, county and state parks as to National ones.

There are approximately a thousand photographs—all good—as well as lucid, readable architect's floor plans and elevations of practically every building pictured.

Not only are major structures displayed, such as administration buildings, museums, lodges, inns, hotels, dormitories, refectories, recreation halls and kitchens, riding stables and corrals, bath houses and swimming piers, observation towers and outlook shelters, outdoor theaters and council rings, ski jumps and toboggan slides; but also, and by the hundred, such smaller and more intimate features as inviting little gates, guide posts, wayside benches, horsetroughs hewn out of boulders, sylvanescue

pumps, picnic tables, cooking grilles, fireplaces, shrines, rustic telephone shelters, cliffside stairways, actually refuse pits made to look inviting. Even rustic lighting fixtures are detailed.

It is a sign of the times that many different and efficient schemes are draughted in detail for trailer camps!

The text is so comprehensive that the volumes could almost serve as text books on two dozen of such varied subjects as fire protection, trail making, camp construction and administration, sanitation, drainage, Nature study and outdoor entertainment, and even the restoration of historic buildings and landmarks.

And the names! Those smashing names! Starved Rock, Bull Creek Flats, Indian Gardens, Phantom Ranch, Crater Lake, Goose Island, the Garden of the Gods, the Valley of Fire!

Who, when vacation season nears, can patiently walk on concrete when Bright Angel Trail and Wilderness Road, the Redwood Highway and Deception Pass await his coming?

Who can mount mere man-made stories in tame elevators, when Humbug Mountain and Palomar Mountain, the Rockies, the Ozarks and the Great Smokies await his strides?

Who can peacefully endure the rumble of trolley cars and taxicabs when out there in the wild lands roar Silver Creek Falls, Rainbow Falls and Wildcat Falls and White Water?

Who can willingly drink from nicked hydrants, when out there sparkle the sweet waters of Cave Springs, Palmetto Springs, and the Devil's Punch Bowl, of Turkey Run and Hicory Run, of Hunter's Brook and Lost River, of Goose Lake and Echo Lake?

Who can contentedly sit penned between four straight walls, when out there are Nature's rooms, Jewel Cave, Robber's Cave, Wind Cave, Buzzard Cave, Longhorn Cavern and Devil's Den?

By CHARLES ADAMS

HITLER . . . AN ART CRITIC

(Continued from Page 7)

they would be any more admired in Russian than anywhere else.

In all fairness to the Führer, it should be mentioned that he is an artist of some ability. Although bourgeois in treatment, his works nevertheless show a certain amount of esthetic appreciation. His dislike of modern art therefore may not be totally political, it may include a certain amount of sincere dislike. Being emotional rather than intellectual, he may fail to grasp any artistic expression that depends purely on mental stimulus. As for his condemnation of Rembrandt, the reason is obvious—the majority of Rembrandt's studies were Jewish characters.

Hitler, underneath his ego-maniac desire for glory, is idealistically planning the growth of Germany into the greatest power in the world. But as rapid and unified growth relies on utter totalitarianism, individual expression would be fatal. Hence, some of the very men who could do the most for Germany, both scientifically and socially, have been driven out.

An amusing point in Hitler's drive to boycott all Jewish influences, past or present, is the German Alphabet. It is decidedly Non-Aryan! In 1931, before Hitler came into prominence, Holger Pedersen wrote in *Linguistic Science* ". . . it may be regarded as proved that all known alphabets descend from the Semetic." The Heiled-one, who will unhesitatingly condemn anything even faintly redolent of Yiddish influence, writes his edicts in Semitic, or Hamitic symbols. Is it possible that Hitler in an attempt to be consistent may evolve a new Aryan alphabet?

ENDURING SATISFACTION

The successful architect must include human values in his planning.

Modern human beings are to live in the house he plans. If that house is to give enduring satisfaction it must be equipped for modern living.

This means, more than any other one thing, electrical adequacy—provision for good lighting and plenty of convenience outlets to permit the enjoyment of all the electrical appliances that are necessary to modern living.

Electrical adequacy insures enduring satisfaction to the client and enduring success to the architect.

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VALLEY CREST

WITH the Sierra Madre mountains as a background and beautiful La Canada Valley spreading out below, merely by location Valley Crest becomes a most desirable spot for a home. When to the location is added a plan that embodies all the attributes for agreeable living, Utopia would seem to have been reached. However, the developers, who also envisioned Emerald Bay, only claim that Valley Crest is the exemplification of what can be accomplished by following a well conceived and well ordered plan, a plan demanding the proper use of the land. These plans included a few simple objectives, and the foremost was to provide a place for the pleasant art of living; the preservation of all natural beauty, and an insistence on making the building fit the site.

To assure these rules being followed, the building and landscaping is under the supervision of an architectural board, composed of Ralph Flewelling, Edgar Bissantz, Winchton Risley and Eugene Weston, Jr. This board passes on all plans for exterior design and color and, while there are no hard and fast rules as to the type of house selected,

one definite requirement is that all plans must be executed by a certificated architect.

With all the accruing advantages the cost of a home in this community is very reasonable. The hundred and fifty acres of gently sloping terrain, located above the fog belt, has been skilfully divided into parcels varying in size from one-third to two acres, the latter providing space for gardens, fruit trees, ranch attributes. Here the merit of the house is not determined by the cost, as the average expenditures run from \$5,000 to \$10,000 for the dwellings, while the land costs are from \$1200 for a third of an acre to \$3500 for two acres.

Municipalities everywhere are trying experiments to eliminate traffic hazards, particularly in residential districts. Valley Crest has solved the problem there by doing away with through boulevards. All paved streets are "dead-ended", merely forming automobile approaches to the homesites, while the houses actually face on the parks. Ample acreage has been allotted for recreational areas, there are sites for tennis and badminton courts, bowling greens, and playground units for small children. Pedestrian traffic follows walks through the parks, and provision has been made for bridle-paths connecting with the trails now in use over the Flintridge and Arroyo Seco sections. Within five minutes drive of Valley Crest there are three golf courses and several riding stables.

Distances involved are of small moment. Valley Crest seems isolated in its quiet environment, yet the downtown business center of Los Angeles is but thirty minutes away. Pasadena may be reached in ten minutes. To reach Valley Crest from Pasadena, drive out Foothill Boulevard, past the Flintridge Country Club, to Oakwood; from Los Angeles and Glendale, out Verdugo Road to Foothill, to Oakwood—and turn north to the property.

EDITORIAL

(Continued from Page 2)

An interesting point brought out in the article is that normally building societies there would advance only seventy-five per cent of the value of the property on first mortgages, but since the introduction of a "pool" system advances up to ninety-five per cent are allowed. The builder is required to put up a small "deposit" representing the difference between the normal loan and the loan actually made. The deposit remains in a pool until the mortgage is sufficiently reduced. Thus possible loss from default is covered. Evidence of cooperation in the building industry in England is shown by the Building Industries National Council which includes the building societies, contractors, architects, and surveyors. Houses thus built are referred to as "council houses." There are nearly 3,000,000 of these built by the municipalities and government subsidized private enterprise.

That this movement has its bad aspects is brought out by H. W. Seaman in the "American Mercury." He states that "In the blessed name of slum clearance or town-planning anything goes. Slum clearance has made great gaps in our towns and cities, and rows and groups of red-and-white brick and stucco boxes have been built in and beyond the suburbs to house evicted workers. In Beacontree, London's largest municipal housing estate 100,000 proletarians, all earning equal wages, live in houses more alike than peas." As for the construction of these houses Seaman recounts that "In Brownhills, Staffordshire, the town council made an inspection of its estates. In one house two members shook hands through a crack in the wall of adjoining flats extending from floor to ceiling. It was no worse than thousands of municipal 'tin houses' which are separated only by double sheets of asbestos." He further states that "All this has been done in the name of slum clearance, while actually most of the old slums remain; all the corporations have done is make new slums." However, in justice to Sir Harold Bellman, the impres-

sion is that Mr. Seaman is talking of the Council's drive to build rentals, whereas Sir Harold refers mainly to individual home ownership.

That there is a great deal of dissension concerning the mass production of living units in England, is further evinced by Arthur Calder-Marshall in "The Changing Scene": "Today, where the motto is 'Cheapness is all,' the styles have, if anything, grown worse. Every style is rampant, from the Olde Tudor to the Moderne. But all are fake. The bricks of which they are built are not properly baked; the timber used is not seasoned. A few years, often only a few months, and the walls sweat and discolor. Damp sets in in the spare bedroom. The mantelpiece cracks. The window frames warp and let in water between wall and frame. The windows swell and won't open and close unless they are planed down. Then they contract and the wind blows between the cracks. . . . Noises are audible through walls and floors."

COSTUMING FOR THE LITTLE THEATER

(Continued from Page 11)

If the theater is very small, it is best to have costumes that are well made, and will therefore bear minute inspection at close quarters. Delicate colors and trimmings can be used effectively on a small stage. A very large stage, on the contrary, where the audience is at some distance from the players, will require of the costumes only a good basic line with vivid colors and a paucity of trimming. If the stage is outdoors, this is even more to be stressed, for here the pageant form of entertainment is usually given, due to difficulties of projection; and therefore very general and sweeping lines, and striking colors, are needed. Materials also range from the very good ones, or excellent substitutes for the small stage, to very cheap, though durable substitutes for the large stage.

Though the materials vary, they must adequately reflect the texture required; a velvet substitute must look like velvet, even if it is only flannel with streaks of paint for the high lights. Materials must also be chosen with an eye to the type of cloth used at the period of the play. Accessories must also be in keeping with the period of the play; lace, used on a costume which, historically, preceded the invention and use of lace, would be an anachronism indeed; unless the director were deliberately burlesquing the play.

Above all, the costuming of a play must reflect the entire mood, expression, and atmosphere of the time, and also the director's angle of production. If the process of costuming is kept within the bounds suggested here, and if the costumers work in harmony with the producers, the result is reasonably sure of being successful. Moreover, it will please, not only the director, but the actors and the public; but most of all, it will please the creators of the costumes themselves, for they have done a job with foresight, with consistent effort, and with the creative urge based on correct interpretation.



And so to bed

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